

*The*  
**INTERNATIONAL  
STUDIO**

Reg. at U. S. Pat. Off.



**JOHN LANE COMPANY**

**116-120 West Thirty Second Street**

**• NEW YORK •**

**§ Monthly • 50 cts. 2**

**Yearly Subscription \$ 5<sup>00</sup> Post paid**



## A STATEMENT

It has come to my knowledge that certain spurious pictures attributed to Wyant, Inness, Blakelock and other American artists are being offered for sale as having come through this gallery.

However plausible an attribution may seem, I neither buy nor offer for sale any canvas about whose authenticity there can be the slightest question.

The facts concerning my previous ownership of paintings can easily be ascertained. Those who buy canvases bearing any of the above names, without first verifying every statement made about them, do so at their own risk.

WILLIAM MACBETH

450 Fifth Avenue

New York City

# MOULTON & RICKETTS

INCORPORATED

## PAINTINGS

OF THE

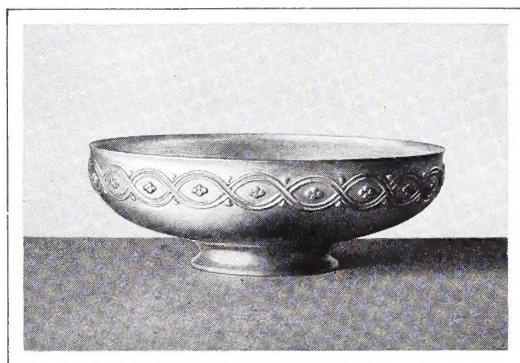
Old and Modern Schools

71-75 EAST VAN BUREN STREET

. . . . .

CHICAGO

# TIFFANY & CO.



EXCLUSIVE DESIGNS  
IN GOLD AND SILVER

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

PARIS

LONDON



# YAMANAKA & CO.

254 FIFTH AVENUE, NEW YORK

MAIN HOUSE:  
OSAKA

BRANCHES:  
LONDON  
BOSTON



PRINT BY UTAMARO

GALLERIES:  
KIOTO

SHIPPING  
OFFICES:  
PEKING  
SHANGHAI

WE aim to collect only such articles as truly represent the highest standard of Oriental Art.



## Madonna of the Sack

By ANDREA DEL SARTO

One of the subjects recently issued by the Medici Society from the fresco in the Church of the Annunziata, Florence, Italy. In colors. Price of print, \$10.00, or framed as illustrated above, \$17.50.

Catalog with over 350 illustrations sent on receipt of 25 cents (stamps accepted), which may be deducted from first purchase of \$2.00 or over in value.

**FOSTER BROTHERS**

4 PARK SQUARE

BOSTON, MASS.

*Sole Agents in U. S. A.*

## FREDERICK KEPPEL & Co.

ON EXHIBITION

## EARLY ENGRAVINGS

XV AND XVI CENTURIES

MARCH 16th

TO

APRIL 8th

4 EAST 39th ST. NEW YORK





SHORES OF THE BLUE AEGEAN

BY CLIFFORD W. ASHLEY

# The International Studio

Registered at U. S. Patent Office

Copyright, 1916, by John Lane Co.

Entered at N. Y. Post Office as Second-Class Matter

EDITED BY CHARLES HOLME, American Pages, XXXVII to LXVIII Inclusive, and Articles on Advertising Pages Edited by W. H. DE B. NELSON

## PLATES

### CLAUDE HAYES, R.I.

Water-Colour  
NEAR DUNWICH, SUFFOLK  
*Frontispiece*

### CLAUDE HAYES, R.I.

Water-Colour  
THE ROAD TO PORTSMOUTH  
*Facing page 80*

### CLAUDE HAYES, R.I.

Water-Colour  
AN OLD RUIN IN SUFFOLK  
*Facing page 84*

### CLAUDE HAYES, R.I.

Water-Colour  
NEAR OKEHAMPTON, DEVON  
*Facing page 90*

### CLAUDE HAYES, R.I.

Water-Colour  
NEAR WAREHAM, DORSET  
*Facing page 90*

### VLADIMIR POLUNIN

Drawing  
WHITBY OLD TOWN  
*Facing page 126*

## CONTENTS, APRIL, 1916

FAMOUS STATUES BY AMERICAN SCULPTORS. By Frank Owen Payne	xxxvii
Four Illustrations.	
A PAINTER-ETCHER: THOMAS R. CONGDON. . . . . By W. H. de B. Nelson	xlvi
Five Illustrations.	
COLOUR THEORY. . . . . By Michel Jacobs	xliv
One Chart.	
A FAUN FOUNTAIN BY ALBERT P. LUCAS. . . . .	li
ART AND THE MAN. . . . . By Raymond Wyer	lii
THE WATER-COLOURS OF CLAUDE HAYES, R.I. . . . . By A. L. Baldry	79
Thirteen Illustrations.	
THE MODERN SWISS SCHOOL OF ALPINE LANDSCAPE ART AND THE WORK OF EDOARDO BERTA. . . . . By Prof. Robert Mobbs	93
Eight Illustrations.	
THE LITHOGRAPHS OF COROT. . . . . By D. Croal Thomson	98
Eight Illustrations.	
AN AMERICAN SCULPTOR: CYRUS E. DALLIN. By A. Seaton-Schmidt	109
Seven Illustrations.	
THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS. . . . .	114
Eight Illustrations.	
STUDIO TALK (FROM OUR OWN CORRESPONDENTS). . . . .	123
Eighteen Illustrations.	
REVIEWS AND NOTICES. . . . .	140
THE LAY FIGURE: ON THE VIRTUES OF SELF-HELP. . . . .	142
BATCHELDER TILES. . . . . By Mabel Urmey Seares	liii
Ten Illustrations.	
NEWARK TEXTILES. . . . . By W. H. de B. Nelson	lvii
Two Illustrations.	
AN ANALYSIS OF FUTURISM. . . . . By Edwin S. Parker	lix
ARTS AND CRAFTS. . . . . By Grace Hazen	lxi
Two Illustrations.	
LOUIS C. TIFFANY. . . . .	lxiii
ORIENTAL ART: A NOTE. . . . . By Eugène Castello	lxiv
Four Illustrations.	
IN THE GALLERIES. . . . .	lxv
Three Illustrations.	

Published monthly. 50 cents a copy. \$5.00 a year. Canadian Postage 60 cents, foreign postage, \$1.44 additional



# ARLINGTON ART GALLERIES

## MODERN PAINTINGS

Characteristic Examples of the Hudson River School always on view

FREQUENT EXHIBITIONS OF WORK BY

AMERICAN ARTISTS

DURING THE SEASON

CATALOGUES MAILED UPON REQUEST

274 MADISON AVENUE, between 39th and 40th Sts., NEW YORK

# Guérin Prints

From exclusive designs and in the original colors. 16x24. Send for catalogue.

WM. T. SHEPHERD, Sales Agent, Evanston, Ill.

## Japanese Color Prints

### ORIENTAL ART OBJECTS

PAUL H. BOYER

Twelve East 48th Street, New York City

# THE FOLSOM GALLERIES

## SELECTED AMERICAN PAINTINGS

BY

Henry Golden Dearth  
Louis Paul Dessar  
Harry L. Hoffman  
William H. Singer  
DeWitt Parshall

Frederic A. Bridgman  
Roswell M. Shurtleff  
Charles M. Russell  
J. Lawrence Mazzanovich  
Albert P. Lucas

and others

396 FIFTH AVENUE, between 36th and 37th Streets, NEW YORK

## HILL TOLERTON

### THE PRINT ROOMS

HIGH-CLASS ENGRAVINGS AND  
ETCHINGS

107 GRANT AVENUE SAN FRANCISCO

## PICTURE RESTORATION

### ROUGERON

94 PARK AVE., bet. 39th & 40th Sts., NEW YORK  
Established in New York since 1907

HIGHEST REFERENCES

from Museums, Collectors and Picture Dealers

ESTABLISHED 1900

## The Ehrich Galleries

Dealers in "Old Masters" Exclusively  
707 FIFTH AVENUE at 55 St. NEW YORK

At all times one may find in our Galleries examples of the greatest "Old Masters" as well as Paintings of Merit by the Lesser-known Masters which are moderate in price.

*Photographs forwarded on request*

## Rare Old Japanese Prints

HAMILTON EASTER FIELD  
Executor

106 Columbia Heights, Brooklyn, New York

We take pleasure in announcing that we have purchased a majority of the stock of the

## CARRIG-ROHANE SHOP

INCORPORATED

MR. HERMANN DUDLEY MURPHY, the founder of the shop, and unquestionably the most original and artistic designer of frames in America, will retain his interest and continue to direct the artistic side of the work.

We are retaining the entire corps of workers of our own and the Carrig-Rohane shops, and the consolidation enables us to guarantee originality of design and quality of workmanship unsurpassed here or abroad.

**R. C. & N. M. VOSE, 394-8 Boylston Street, Boston**

Established 1841

## Barhrach

### PHOTOGRAPHS OF DISTINCTION

Made at your home anywhere without additional cost

Illustrated portfolio sent free upon request. Address nearest studio

New York, 507 Fifth Avenue  
Boston, 647 Boylston Street  
Philadelphia, 1602 Chestnut St.  
Baltimore, 16 W. Lexington St.  
Washington, 1331 F St., N. W.  
Worcester, 17 Elm Street  
Providence, 57 Eddy Street  
and in Summer at

Southampton, Manchester-by-the-Sea, Bar Harbor, and Hyannis  
We make a special study of child portraits



## A MEMORIAL EXHIBITION AT THE CARNEGIE INSTITUTE

JOHN HUSTON FINLEY, LL.D., President of the University of the State of New York, and Commissioner of Education of the State of New York, was present at the private view of the John W. Alexander Memorial Exhibition held on the evening of February 29th, and made an address in commemoration of the late Mr. Alexander. This exhibition, so appropriately presented by Dr. John W. Beatty in the artist's native city and which numbers almost one hundred paintings, including a few of his very early works, is the most important collection of paintings by Mr. Alexander ever shown.

John W. Alexander's art has been keenly appreciated for the honours he received were many. At the time of his death he was President of the National Academy of Design, the School Art League, and the National Institute of Arts and Letters. He was a member of twenty or more important art societies. The honorary degrees of Master of Arts and Doctor of Literature were conferred upon him by Princeton University; the French Government made him a Knight of Honour; gold medals were awarded him at the Exposition Universelle at Paris in 1900, at the Pan-American Exposition at Buffalo in 1901, at the Universal Exposition at St. Louis in 1904, and a Medal of Honour at the Panama-Pacific Exposition at San Francisco in 1915; many competitive prizes were awarded him at exhibitions given by art galleries. He is represented in the Luxembourg, Paris, in the museums at St. Petersburg, Odessa, Vienna, New York, Chicago, Philadelphia, Cincinnati, Minneapolis, Pittsburgh, Providence, St. Louis, Washington, and in the Universities of Princeton, Harvard, and Columbia, also in Bowdoin, Mt. Holyoke, Wheaton, and Radcliffe colleges. Mr. Alexander's expression was not limited to the field of portraiture exclusively, for he painted some landscapes and his two series of mural paintings, one *The Evolution of the Book*, in the East Hall of the Congressional Library in Washington, D. C., and the other *The Crowning of Labour*, in the Entrance Hall of Carnegie Institute are very well known.

This exhibition, just concluded, has offered unusual opportunity to study a comprehensive collection of the works of a strong painter—presented most appropriately, in the artist's native city.



BUY DIRECT FROM THE MAKER

**NEWCOMB-MACKLIN CO.**ORIGINATORS, DESIGNERS and MAKERS OF  
**FINE PICTURE FRAMES**SALESROOM: 233 FIFTH AVENUE, NEW YORK  
FACTORY: State and Kinzie Streets, CHICAGORARE, DISTINCTIVE AND ARTISTIC SPANISH  
ITALIAN, FRENCH AND ENGLISH PERIOD  
FRAMES BEAUTIFULLY TONED AND FINISHED**Lowest Prices Guaranteed**

Catalogues sent to Artists and Dealers

**EXHIBITION FRAMES A SPECIALTY**

Exclusive STANFORD WHITE Designs

Established Forty Years

**TO BEAUTIFY THE HOME**A BOOK  
FOR ALL WHO LOVE FLOWERS  
**THE FLOWER ART  
OF JAPAN**By **MARY AVERILL**

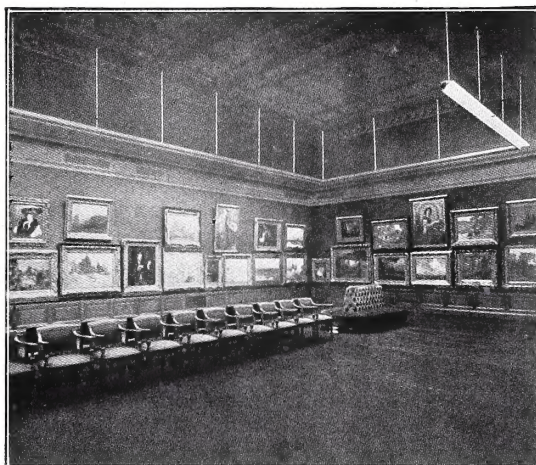
Author of "Japanese Flower Arrangement"

*With a Colored Frontispiece and 129 Illustrations by Japanese Artists. Popular Edition, \$1.50 net.**Also an Edition de Luxe limited to 250 numbered copies. Printed on Alexandra deckle edge paper, full silk binding, in a Japanese case. \$5.00 net.*

To those who have read her exquisite "Japanese Flower Arrangement," Miss Mary Averill needs no introduction. It was owing to the keen interest aroused by her first book that Miss Averill returned to Japan in search of new material for her second book, "The Flower Art of Japan."

In Japan, Miss Averill says, there are many schools of flower arrangement, with as many diverse ideas on the subject as we find here in schools of painting, so she reviews in her new book the salient points of them all.

To those who wish to make their floral arrangements a matter of natural symbolic significance, instead of arbitrary personal taste, "The Flower Art of Japan" will prove invaluable.

**JOHN LANE CO., Publishers, NEW YORK**

*Art Gallery of the Lotus Club, New York  
Showing Frink Installation*

**Technique in  
Picture Lighting**

is just as much a part of the art of picture illumination as is the technique of the painter in the production of a master-piece.

It requires more than a scientific knowledge of illumination to design lighting equipment that will do justice to the subject.

**The Frink Engineering  
Department**

through

**Johns-Manville Lighting Service**

can plan the lighting for your gallery just as it has for hundreds of others throughout the country; and with a sympathetic understanding of all the artistic elements involved. Each individual picture can be shown just as the artist created it—neither light nor shadow accentuated nor dimmed.

A card to the nearest J-M Branch listed below will bring complete information.

**Sole selling agents for**

**Frink Systems of Illumination  
Mitchell Vance Lighting Fixtures and Bronzes  
and Gill Bros. Co.'s Parian Ware**

**H. W. Johns-Manville Co.**

EXECUTIVE OFFICES  
296 Madison Avenue, New York City

Atlanta  
Baltimore  
Boston  
Buffalo  
Chicago  
Cincinnati  
Cleveland  
Columbus  
Denver  
Detroit  
Galveston  
Indianapolis

Kansas City  
Los Angeles  
Louisville  
Memphis  
Milwaukee  
Minneapolis  
Newark  
New Orleans  
New York  
Omaha  
Philadelphia  
Pittsburgh

Portland  
St. Louis  
Salt Lake City  
San Francisco  
Seattle  
Toledo





ART INSTRUCTION  
SUMMER SCHOOLS AND CLASSES  
NEW YORK

## The Art Students' League of New York



Announces the Opening of the 14th Year  
OF ITS

### SUMMER SCHOOL OF LANDSCAPE PAINTING

From June 1 to November 1 Mr. John F. Carlson, A.N.A., with Mr. Frank Swift Chase as assistant instructor, will conduct classes in Landscape Painting at Woodstock, Ulster County, New York.

### THE CITY SUMMER SCHOOL

will consist of classes in Drawing, Life and Portrait Painting, Illustration and Composition under Mr. Mahonri M. Young, A.N.A., and Dimitri Romanoffsky, in the American Fine Arts Building, 215 West 57th Street, from June 5 to September 23.

*Catalogues on application*

**Art Students' League of New York, 215 West 57th St.**



### BLUE DOME FELLOWSHIP

A GROUP OF ARTISTS AND STUDENTS AFFILIATED FOR MUTUAL BENEFIT IN THE STUDY OF THE FIGURE IN THE LANDSCAPE

DEWING WOODWARD, President

Instruction based upon Laws of Beauty and Coherence. Also an Association of Experienced Artists for Mutual Benefit. Lectures by Eminent Men and Women. Every Facility—Beautiful Grounds, Spacious Studio, Comfortable Inn. June to October. Address inquiries to the Secretary, LOUISE JOHNSON, Shady, Ulster County, New York.



ONE OF THE PRIZE-WINNERS IN THE EXHIBITION OF LANDSCAPES BY MEMBERS OF THE ART STUDENTS' LEAGUE

### SCHOOL NOTES

THE annual exhibition of landscapes done at Woodstock, the summer school of the Art Students' League of New York, under the instruction of Mr. John F. Carlson, was hung at the League for two weeks commencing February 16th.

It was the best exhibition in some years and the more satisfactory because all the pictures showed the individuality of the different exhibitors. The subjects were also of exceptional interest, for besides the familiar sunlit and shadowed hills, were the moonlights, winter scenes, the deep interiors, the lonely farm-house and the mills and streams that help to make Woodstock tempting to the artist.

A jury consisting of Mr. Paul Cornoyer, Mr. Edward Potthast, Mr. Cullen Yates, Mr. Walter Granville-Smith and Mr. Gifford Beal awarded the first prize, \$50.00, given by the League, to Emile Gruppe, whose winter pictures were exceptionally good. The second prize of \$50.00 was given by Mr. Joseph S. Isidor, who also gives \$100.00 annually for prizes to be



WINTER LANDSCAPE IN THE ART STUDENTS' LEAGUE EXHIBITION

awarded at Woodstock at the close of the season there. Mr. J. Paul Slusser won this prize with pictures that showed choice subjects and good colour. The third prize, a League scholarship, went to Miss Christine Chaplin. Mr. William B. Owen, who won the \$75.00 prize awarded at Woodstock at the close of the season, displayed a number of canvases that showed a big conception of nature and much ability in handling.

THE Association formerly known as the Blue Dome Frat has changed its name to that of Blue Dome Fellowship, as being somewhat more descriptive of the aims of the group.

There are plans afoot to increase the interest of the classes by the addition of a



group devoted to Pictorial, or Decorative Composition, in which a model or models will be posed with the intention of making a picture. These poses will be continued sufficiently long for the completion of serious studies, i.e., probably for two weeks.

Three exhibitions were held in New York by the Fellowship during January, February and March; one of paintings and one of thumb-box sketches by the Fellowship, and one of the work of the president, Dewing Woodward. These were largely attended by a most interested public, and won remarkably good press reviews.

A number of interesting conferences have already been promised for the coming summer: Prof. Charles Pellew will talk from his wealth of knowledge of the marvellous dyeing of the Far East; Clowry



PAINTING BY A MEMBER OF THE BLUE DOME FELLOWSHIP

Chapman will discuss points of law which concern the artist; Leila Mechlin will urge a national point of view and Florence Levy will beg young painters to be practical in their outlook; and some of the ultra moderns will explain their points of view.

The club house, Fellowship House, where the members have their physical habitation, is to be enlarged, as the accommodations did not meet the demand of the last year.

Saturday afternoons are given up to an informal showing of the work of the week, in the studio, and to friendly intercourse with the many members of the artistic colony who are scattered among the neighbouring hills; and also the conferences mentioned above, which occur with frequency.

A very delightful prospect is held out to the Fellowship, a distinct innovation. Some of the critics who saw the work of the group when exhibited in New York,



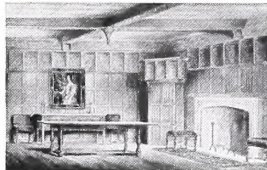
FANTASY SKETCHED BY MEMBER OF THE BLUE DOME FELLOWSHIP

NEW YORK (Continued)

## SENSIBLE SUMMER ART STUDY NEW YORK SCHOOL OF FINE AND APPLIED ART

FRANK ALVAH PARSONS, President

Belle Terre, Long Island



Greatly enlarged equipment, more courses, new living arrangements, attractive social activities. Send for illustrated circular to

SUSAN F. BISSELL, Secretary  
2239 BROADWAY NEW YORK

## The Elverhoj Colony Summer School

MILTON-ON-HUDSON, NEW YORK

Painting, Etching, Tapestry Weaving, Design and Advanced Metal Craft

Study art under ideal conditions in the picturesque Highlands of the Hudson, George Inness' famous old sketching ground and the home of professional artists throughout the year.

Delightful and invigorating climate; boating, fishing and bathing in the Hudson. Within easy reach of New York and all the historic and scenic places on the Hudson. Hudson River Day Boats and West Shore R. R. stop at Milton, ten minutes' walk from colony. Boarding accommodations for students and other guests. Illustrated circular on request.

### C. F. HAMANN

Instructor in JEWELRY, ENAMELING and SILVERSMITHING at  
PRATT INSTITUTE, BROOKLYN, NEW YORK

Will have a SUMMER SCHOOL, during the months of JULY and AUGUST, at  
LAKE RONKONKOMA, LONG ISLAND

For terms address Mr. Hamann  
943 East 37th Street, Brooklyn

### PENNSYLVANIA

## School of Industrial Art OF THE PENNSYLVANIA MUSEUM

BROAD AND PINE STREETS, PHILADELPHIA

Thorough work under trained specialists in all branches of Fine and Industrial Art

Special provision for classes in Illustration, Architecture, Decorative Painting and Sculpture, Pottery, Metal Work, Industrial Design, Textile Design and Manufacture. SUMMER SCHOOL, 1916, IN SESSION JULY 5 TO JULY 29. L. W. MILLER, Principal.

### SUMMER SCHOOL OF ART

## The Darby School of Painting

June 5 to July 29—Seventeenth Year

Landscape Painting, Painting from the Model in the Open Air and in the Studio, Portrait Painting, Still Life Painting and Composition.

Instructor

HUGH H. BRECKENRIDGE

of the Faculty of the Pennsylvania Academy of the Fine Arts  
For 1916 Circular address  
THE DARBY SCHOOL OF PAINTING, Fort Washington, Penna.

### THESE SCHOOL COLUMNS

Form the most complete

## DIRECTORY

Of Summer Art Schools  
and Classes published

### DELAWARE

## THE NEW SCHOOL OF ART ARDEN, DELAWARE

OPENS JULY 3 FOR FIVE WEEKS

### ILLUSTRATION

PAINTING OUT-OF-DOORS

Do you want the latest and best in art instruction? Come to Arden and spend a profitable and enjoyable vacation. Highest altitude in Delaware. Cool, comfortable climate.

Write for booklet and rates to

W. C. L. WHITE, 268 McDUGAL STREET, BROOKLYN, N. Y.

After July 1st at Arden





## MASSACHUSETTS



# The Berkshire Summer School of Art

in the Berkshire Hills of Western Massachusetts

under the direction of **RAYMOND P. ENSIGN** of Pratt Institute  
**ERNEST W. WATSON** of Pratt Institute

Painting, Pencil Sketching, Design, Commercial Illustration, Normal Methods, Jewelry, Metal Work, Crafts Work, Nature Study, Interior Decoration. Lectures by Prominent Art Educators.

**MONTEREY, MASS. SIX WEEKS. JULY 10th to AUG. 18th.**

A unique opportunity for teachers and students of art, to live, learn and play out-of-doors in the beautiful Berkshire country. 600 acres of land. **WHITNEY BUNGALOWS.** Light, airy studios.

Send for the catalog. Address Mr. Ensign or Mr. Watson at Pratt Institute, 217 Rverson Street, Brooklyn, N. Y.

## MARTHA'S VINEYARD SCHOOL OF ART

VINEYARD HAVEN, MASS.

**ARTHUR R. FREEDLANDER, Instructor**  
LANDSCAPE AND PORTRAIT CLASSES

Twelfth Season commences July 3d For information address  
A. R. Freedlander, 80 West 40th Street, New York City

## MODERN ART SCHOOL

72 Washington Square South, New York City

A center where workers may have the stimulus of new, living ideals; where freedom in work is assured; where progress is urged rather than the doing of "stunts"; where students are taught to think individually along art lines. Courses in Painting, Sculpture, Poster Designing, Mural Decoration, Textile Design and Applied Arts, Illustration, Costume Designing, Interior Decoration, Pottery, Water Color, Wood Block Printing. Night classes, Drawing, Modeling, Painting, Poster.

### SUMMER SCHOOL, PROVINCETOWN, MASS. CAPE COD

Classes in Painting and Sculpture. June 12 until September 16. A paradise for the artist or vacationist. Every variety of sea and landscape. Giant trees, bay or surf bathing, juniper forests, hills, magnificent sand dunes, silence. Work in Landscape, Portrait, Figure. Wood Block, Design.

Send for catalog.

Address Secretary at Provincetown after June 5th



### EBEN F. COMINS' SUMMER SCHOOL

of Landscape Painting, Life Drawing and Portraiture with Figure Models  
EAST GLOUCESTER, MASS., JULY 3 to AUGUST 26, 1916

The Principles of Area Cutting, Linear Movement, Laws of Color and Design will form the basis of instruction, instead of corrective criticisms. Illustrated circular sent on application. Address

Mr. EBEN F. COMINS, 203 Fenway Studios, BOSTON, MASS.

have declared their intention of coming to the painting fields to see the work as it comes into the studio "hot from the brush."

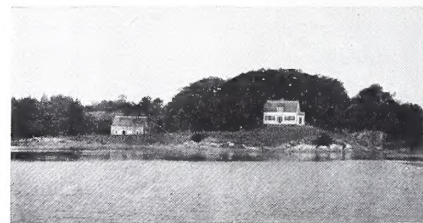
THE Martha's Vineyard School of Art opens for the season Monday, July 3, and as in former years will continue the landscape and portrait classes.

The little town of Vineyard Haven offers so many attractive, paintable bits of varied nature that the student is never at a loss to secure most interesting material; all this within an easy walking distance, which to the ambitious worker means a great saving in needless search. The harbour, with its many craft and piers and beach, is distinctive from the town with its old houses and gardens unchanged from the days of the first settlement. The natives are still unspoiled and the students are welcomed into the many homes, which afford comfortable accommodations and good food, an item not to be despised after a hard day's work.

The portrait class works from interesting models, the many Portuguese children with their olive complexions and bright clothes being especially attractive. Mr. Freedlander gives all students his personal attention, whether beginners or advanced. There are three criticisms a week and occasional talks on timely topics.

The trip from New York can be made in eight hours by train or an all-night sail up the picturesque Sound by the New Bedford Line of steamers; from Boston it is a three-hours' trip.

The island affords all the sports for recreation hours. An excellent golf course at the Oak Bluffs Country Club, good tennis courts, a land-locked harbour for safe bathing and sailing, and miles of wooded paths for those fond of walking.



A VIEW OF THE SAWYER'S ISLAND SUMMER ART SCHOOL, MAINE

COMMENCING the 30th of June the Sawyer's Island Summer Art School will open its classes for a period of ten weeks. Owing to the unusually attractive features of the Island and the School, those desiring to register should do so at an early date.

The classes in modelling, casting and marble-cutting will be held, as usual, in the two spacious studios near the water's edge. These classes are under the direct supervision of Joseph Bailey Ellis, instructor in the Modern School of Sculpture, Boston. Mr. Ellis returned from Paris at the outbreak of the war, and having studied with Injalbert and Peter at the Beaux Arts, brings to his pupils the best French methods, coupled with a thorough training in the best art schools of this country.

The classes in painting, landscape and composition will be under the instruction of the well-known painter, J. Eliot Enneking. The entire seven miles of the Island's



shore line is at the disposal of the painting classes and most of the work will be done in the open, although a studio will be reserved for work on rainy days.

Good board and rooms can be secured from many of the families living on the island, and a modest little summer hotel offers a tennis-court and row-boats along with good food and rooms, all at a very nominal price.



SCULPIN MODELLED FROM LIFE AT THE SAWYER'S ISLAND ART SCHOOL

The Carmel Summer School of Art offers to the artist and art student an opportunity of visiting the romantic Californian coast and studying from the costume model and landscape in one of the most picturesque regions in America. The climate is, moreover, so cool that one can work without fatigue throughout the day.

The headquarters of the school is a well-equipped studio in which students work from the model and still life, while out-of-door classes from the costume model and landscape are held daily. In addition to the regular weekly art talks given in the studio, there will be added this year a course of illustrated lectures on art. There will also be a cottage for young ladies in charge of an experienced matron.

As last summer, the classes will again be in charge of C. P. Townsley, who was for a long time associated with Wm. M. Chase in the management of the Shinnecock Summer School of Art and the Chase



WATER-COLOUR SKETCH BY PUPIL OF CARMEL SUMMER SCHOOL OF ART

MASSACHUSETTS (Continued)

## CAPE COD SCHOOL of ART



CHARLES W. HAWTHORNE,  
INSTRUCTOR,  
PROVINCETOWN, MASS.  
17th Season opens July 3d.

For information address  
HARRY N. CAMPBELL,  
Provincetown, Mass.

## WEST END SCHOOL OF ART

Provincetown, Mass.

INSTRUCTOR

GEORGE ELMER BROWNE

JUNE TO OCTOBER

Landscape, Marine and Figure Painting and Composition

Special class in the handling of water color



LA GUIDECCA  
By GEO. ELMER BROWNE

For information address P. O. Box 453, Provincetown, Mass.

## SUMMER SCHOOL OF PAINTING LEARN TO PAINT SUNLIGHT AND SEE

# COLOR

LANDSCAPE-STILL LIFE-PORTRAIT  
E-A-WEBSTER-PROVINCETOWN-MASS

## PROSPECTIVE STUDENTS

consult these pages when planning a location for their Summer work

## SUMMER SCHOOL ADVERTISEMENTS

and announcements for the May International Studio should reach the School Department by April 8.

## CALIFORNIA

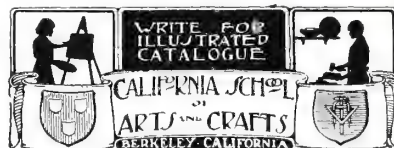
## CARMEL SUMMER SCHOOL OF ART

CARMEL-BY-THE-SEA, CALIFORNIA

Cool and invigorating climate. Landscape picturesque and varied. Well-equipped Art School. Models posing daily. Excellent boarding accommodations. For particulars address C. P. TOWNSLEY, Director, Stickney Memorial School of Fine Arts, Pasadena, California.

## CALIFORNIA (Continued)

TENTH ANNUAL SUMMER SESSION  
JUNE 26 to AUGUST 5



AT **PIEDMONT**—Classes in Out-of-Door Sketching and Painting.

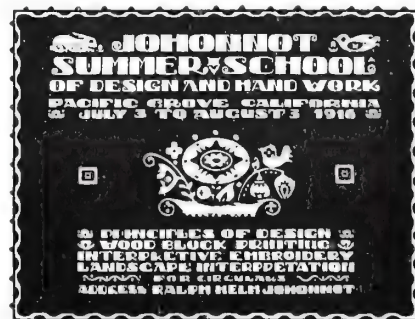
AT **BERKELEY**—Classes in Industrial, Normal and Fine Arts, and the various Crafts; especially for Teachers and Supervisors.

Competent Instructors Full Equipment  
Frederick H. Meyer, Director

## LOS ANGELES SCHOOL OF ART AND DESIGN WEST LAKE PARK SUMMER COURSE

Best Equipped, Longest Established School in the Southwest

Courses in Fine and Commercial Arts complete in three months. Special arrangements for teachers.  
29th Year L. E. G. MACLEOD, Dir.





## MAINE

## SAWYER'S ISLAND SUMMER ART SCHOOL

BOOTH BAY, MAINE

JOSEPH BAILEY ELLIS, J. ELIOT ENNEKING, *Directors**Classes in Modeling, Marble Cutting, Casting, Landscape Painting, Still Life and Composition.*

For particulars address Mr. ELLIS at the

MODERN SCHOOL OF SCULPTURE, 294 Boylston Street, Boston, Massachusetts

SUMMER SCHOOL OF GRAPHIC ART  
OGUNQUIT, MAINE

Reopens July 3d. Life class in the studio, on the seashore and in the pine woods. Classes in landscape painting and wood-carving. As in the past, the student will be encouraged in every way to express his own individuality.

HAMILTON EASTER FIELD, Director  
106 Columbia Heights Brooklyn, N. Y.

## VICTOR D. BRENNER

Will conduct a Summer School in  
Modeling at Ogunquit, Maine

For particulars address

Mrs. V. D. BRENNER, 118 East 17th St., New York

## Painting Class in Ogunquit

Mr. JOSEPH B. DAVOL

will again conduct a class in Ogunquit for both landscape and marine painting during the months of July and August. Tenth season. For particulars and terms address

P. O. Box 222 OGUNQUIT, ME.

## CONNECTICUT

SEVENTH SUMMER SESSION

The Clarence H. White School of  
Photography

East Canaan, Conn.

July 10th to August 19th, 1916

For information, address CLARENCE H. WHITE,  
230 East 11th Street, New York City

## WESTPORT SUMMER ART CLASS

CONDUCTED BY

OSSIP L. LINDE

For Circulars Address

OSSIP L. LINDE, Westport, Conn.

## ART SCHOOLS—REGULAR COURSES

## OHIO

ART ACADEMY  
of CINCINNATI

Founded in 1869 and endowed for the purpose of giving a thorough training in the fundamental requirements for real success in any career in Art. Among its former students are the names of many distinguished painters, sculptors, decorators, designers and lithographers. Adjacent to the Art Museum.

Frank Duveneck C. J. Barnhorn  
L. H. Meakin J. R. Hopkins  
Wm. H. Fry, and others

48th Year—Sept. 27, 1915, to May 31, 1916

FOR CATALOGUE ADDRESS

J. H. GEST, Director CINCINNATI

## MASSACHUSETTS

Boston, Massachusetts 41st year begins Oct. 2nd

SCHOOL OF THE  
MUSEUM OF FINE ARTS

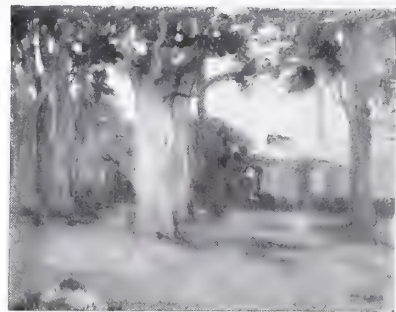
Instructors: Drawing and Painting—Frank W. Benson, Philip L. Hale, F. A. Bosley, W. James, L. P. Thompson, R. McLellan. Modeling—B. L. Pratt. Design—H. Elliott, H. H. Clark, G. J. Hunt, Miss A. J. Morse, Miss M. C. Sears. Prizes, Scholarships and Traveling Scholarships. For circular, address  
ALICE F. BROOKS, Manager.

Mr. C. HOWARD  
WALKER, Critic and  
Lecturer in Interior  
Decorating and His-  
toric Styles, Instruc-  
tor. Miss KATH-  
ERINE B. CHILD,  
Director.

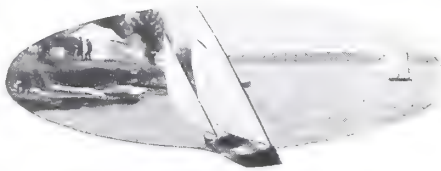
Instructors—Miss KATHERINE B. CHILD, Design and Research. Mr. REGINALD PEARCE, Silver Smithing, Jewelry, Modeling and Pottery. Mr. EARL SANBORN, Drawing and Painting. Mr. EDMOND TARBELL will give occasional criticisms. Housing of students under the Director's personal care. Circulars. Miss Katherine B. Child, Director, 126 Massachusetts Avenue, Boston, Mass.



SCHOOL OF  
FINE ARTS  
CRAFTS AND  
DECORATIVE DESIGN



LANDSCAPE BY STUDENT IN CARMEL  
SUMMER SCHOOL OF ART



"Oh! for boyhood's painless play,  
Sleep that wakes in laughing day,  
Health that mocks the doctor's rules,  
Knowledge never learned in school."  
—WHITTIER.

## A Summer Camp

for your boys or girls?

Thinking about what's best for  
them next summer? Then turn  
to the Summer Camp Section of

## Harper's Magazine

for it is in Harper's Magazine  
that you find the announcements  
of more summer camps, as well  
as private and preparatory schools  
and colleges, than in any other  
publication—the widest, the best,  
and the most dependable selection.

NOW READY—VOL. 57  
THE INTERNATIONAL STUDIO

(November, 1915 to February, 1916)

Cloth Binding, \$3.00; Postage 35 cents

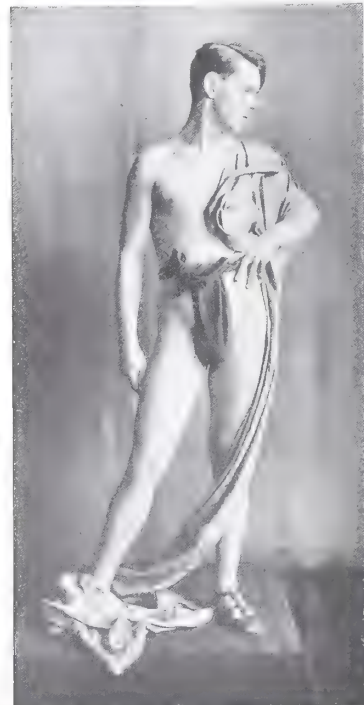
European Classes and who was for some years director and member of the teaching staff of the London School of Art.

The Carmel Summer School of Art is under the auspices of the Arts and Crafts Club of Carmel-by-the-Sea. Miss M. DeNeale Morgan is secretary of both the Club and the School.

MR. EBEN F. COMINS will resume his classes at East Gloucester, Mass., Monday, July 3. They will continue for eight weeks through August 26, 1916.

Mr. Comins's Summer School has become one of the largest in New England, students coming from all sections of the country.

The course combines outdoor painting with life drawing and introduces Mr. Comins's two methods of Area Cutting and Linear Movement. The instruction differs from that of other schools inasmuch as the student is not taught by corrective criticism, but is given definite principles to understand, acquire, and apply. Thus, a straightforward, intelligent mode of procedure takes the place of a hit-or-miss, dashing, or temperamental performance, and the student gradually becomes his own teacher, having gained the power to work with calm confidence, independent of the criticism of others.



TYPE OF FIGURE AND DRAPERY POSE USED  
IN MR. COMINS'S SUMMER LIFE CLASS





PORTRAIT HEAD BY STUDENT IN MR. COMINS'S SUMMER CLASS

The Life Class is, in some ways, unique in the art schools of America. It offers students, many of them being teachers who are unable to find the time to study figure drawing in the winter, the opportunity to draw from the living models, and to acquire the knowledge of Area Cutting and Linear Movement, the two principles which so strain the eye and hand that one is able to make rapid and accurate drawings in a limited time; the pose of the model is changed every twenty minutes.

The study of Area Cutting and Linear Movement, while being necessary to beginners, is particularly helpful to advanced students, who feel their work lacks that quality of distinction demanded by modern standards.

Especially attention will be given to the principles of Design in Nature, which is much more than mere composition. It is the study of the relation and shape of one coloured area to another, so that the combination of all masses will make a complete and harmonious whole, the result being not an exact copy of the subject chosen to paint, but the reproduction, modified and reconstructed by the laws of Design.

By request of the students Mr. Comins has added a Portrait Class to the course: in which the Venetian and Florentine modes of drawing are taught.

Mr. Comins was awarded a gold medal at the Panama-Pacific Exposition, San Francisco, 1915, for his exhibition of his students' work; this exhibit, by the request of the United States Government, was later sent to the Canal Zone Exposition held at Panama.

THE Berkshire Summer School of Art, under the direction of Raymond P. Ensign and Ernest W. Watson of Pratt Institute, has just issued its attractive new catalogue for the coming season.

The advantages of study in a school which offers a rich variety of courses and the possibility of working with many instructors is emphasized again this year. There are courses in painting, pencil sketching, design, commercial illustration, interior decoration, normal methods, jewellery and metal work, wood-block printing and stencilling, nature study, lettering and perspective.

# REGULAR COURSES (Continued)

## CONNECTICUT

### YALE SCHOOL OF THE FINE ARTS

YALE UNIVERSITY, NEW HAVEN, CONN.

WM. SERGEANT KENDALL, Director

DEPARTMENTS OF DRAWING AND PAINTING  
SCULPTURE AND ARCHITECTURE

CLASSES IN COMPOSITION, ANATOMY, AND PERSPECTIVE

#### FACULTY

##### PAINTING

Sergeant Kendall

##### DRAWING

Edwin C. Taylor  
G. H. Langzettel

##### SCULPTURE

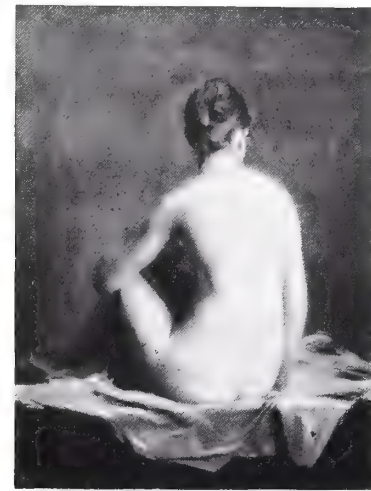
Lee O. Lawrie

##### ARCHITECTURE

Richard H. Dana, Jr.  
Franklin J. Walls  
A. Kingsley Porter

##### ANATOMY

Raynham Townshend,  
M.D.



#### DEGREE

The degree of Bachelor of Fine Arts (B.F.A.) is awarded for advanced work of distinction.

#### FELLOWSHIP

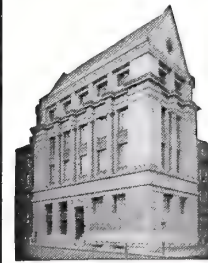
The Winchester Fellowship for one year's study of Art in Europe, The English Scholarship for study of art and travel in Europe during the summer vacation, and School Scholarships are awarded annually.

Illustrated Catalogue: Address G. H. LANGZETTEL, Secretary

## NEW YORK

### NEW YORK SCHOOL OF APPLIED DESIGN for WOMEN

Incorporated 1892



Silk, Wall-Paper and Book-Cover Designing; Fashion Drawing, Historic Ornament, Conventionalization, Architecture. Headquarters for Women Students, Society Beaux-Arts Architects, Antique, Life and Costume Classes.

160-162 LEXINGTON AVENUE

### TROY SCHOOL of ARTS and CRAFTS

(Incorporated by the Regents of the State of New York)

Broadway, TROY, NEW YORK

Instruction in the Arts and Crafts under Trained Specialists.

Cast Drawing, Drawing and Painting from Costume Models, Illustrations, Compositions, Anatomy, Decorative Design, Oil, Water Color and Pastel, China Painting.

Wood Carving, Leather Carving, Metal Work, Weaving, Bookbinding, Modeling, Basket and Lace Making, Stenciling, Embroidery.

Diplomas and Certificates Send for Catalogue

EMILIE C. ADAMS, Director

### PRATT INSTITUTE ART SCHOOL

BROOKLYN, NEW YORK

Applied Design, Interior Decoration, Jewelry, Silver-smithing, Life, Portrait, Composition, Costume Illustration, Commercial Design, Oil and water color Painting Architecture—Two-and-Three-Year Courses.

Normal Art and Manual Training—Two-Year Courses. 30 Rooms; 45 Instructors; 29th Year WALTER SCOTT FERRY, Director

## MICHIGAN

### School of Fine Arts DETROIT

Independent and progressive. Thorough training in Drawing and Painting from Life; Illustration; Composition. Limited student's list. Illustrated catalog sent upon request.

JOHN P. WICKER, Director

Fine Arts Building Detroit, Michigan

## MISSOURI

### WASHINGTON UNIVERSITY ST. LOUIS SCHOOL of FINE ARTS

Fully equipped to give instruction in Drawing, Ceramic Decoration, Pottery, Painting, Applied Arts, Composition, Modeling, Bookbinding, Crafts, Illustration.

For full information and free illustrated handbook apply to

E. H. WUERPEL, Director

Skinker Road and Lindell Boulevard St. Louis, Mo.



Study at Home

**Make \$25 to \$75.00 A Week**

**As A Commercial Artist**

Advertisers are in constant need of Men and Women trained in this profession. Commercial drawings often bring \$50 to \$500 each. We train you at home in spare time by our new easy method.

**WE GUARANTEE A POSITION** back this offer. Hundreds have become successful. We have more positions open now than we can fill. Demand for artists getting bigger. You can't waste your efforts under our \$500 Bond insurance and you are sure of a position.

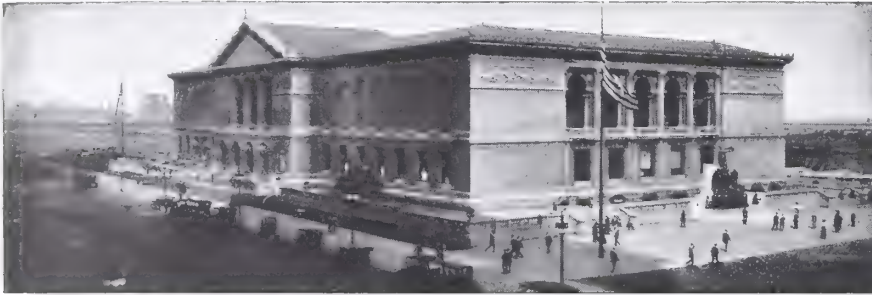
**Write At Once For Free Book** and samples of other students work. Students whom we have trained are now making \$25, \$35, \$50 and over \$100 a week. Perhaps you possess this talent but do not know it. We can develop it. Don't wait. Position is waiting for you. Send postal or letter now.

**School of Applied Art. 16 Art Bldg. Battle Creek, Mich.**



## ILLINOIS

## THE ART INSTITUTE OF CHICAGO, ART SCHOOL



N. H. CARPENTER, *Secretary and Director Pro Tem.* A MODERN SCHOOL OF ART. Drawing, Illustration, Painting, Sculpture, Designing, Normal Instruction, Architecture. Day and evening classes. Saturday classes for teachers and children. Largest and most completely equipped School of Fine Arts in America. Unequaled environment provided for students—the Museum, with its exhibits of permanent and traveling art collections—the Ryerson Library—the Fullerton Memorial Hall—and large studio class rooms—afford unusual opportunities for the study of art. Instruction conducted along most advanced lines. School in session throughout the year. Students may enter at any time. For illustrated catalogue write to T. J. KEANE, Dean of the School, Dept. P, Michigan Avenue at Adams Street.



### The Chicago Academy of Fine Arts

CARL N. WERNITZ, Director

The New Illustration, Cartooning, Dress Originating, Commercial and Fashion Drawings, Normal Art, Posters and Poster Stamps, Interior Decoration, Handicrafts. The Modern Drawing and Color Features of the Paris Academies and the Munich Kunstgewerbe Schulen, and all related as nowhere else

to the art needs of America.

See our new "Sunshine" Painting and Illustrating Classes—wonderful daylight effects, day or night. Classes now in session. Students accepted any time there is a vacancy.

CARL MAXWELL NEWMAN, Registrar  
81 EAST MADISON STREET, CHICAGO

## Chicago School of Applied and Normal Art

EMMA M. CHURCH  
Director

Professional training in Illustration, Decorative Design, Commercial Design and Illustration, Normal Art and the Hand Crafts. Two-year courses. Limited membership, personal attention. We have a waiting list. Make arrangements for entrance early. Write for particulars to Secretary, 310-606 S. Michigan Avenue.



### LEARN TO DRAW

by our systematic methods that lead to direct success and a good future in this profitable profession. You can develop your liking for drawing into ability to earn money in

## COMMERCIAL ART

simply by getting the efficient training of this up-to-date Resident School. Write at once for details of our individual instruction for resident students and home study courses.

COMMERCIAL ART SCHOOL  
705-116 S. Michigan Ave. Chicago, Ill.

## INDIANA



## THE JOHN HERRON ART INSTITUTE

INDIANAPOLIS INDIANA

Oct. 4, 1915—Fifteenth Year—June 3, 1916

DRAWING—PAINTING—DESIGN—NORMAL ART

Practical, fundamental instruction, with unusual opportunity for study in the museum and library. Diplomas given. For catalog, address Dept. A.

HAROLD HAVEN BROWN, Director.

## CALIFORNIA

## The Stickney Memorial School of Fine Arts

Corner of Fair Oaks and Lincoln Avenues  
PASADENA, CALIFORNIA

A New School offering exceptional opportunities for Art Study in the West. Special classes in Painting from the Landscape throughout the winter.

For further particulars apply to C. P. TOWNSLEY, Director.

## MINNESOTA

## The Minneapolis School of Art

JOSEPH BRECK, Director

Fine and Applied Arts, Day and Night Classes  
Experienced Teachers, Individual Instruction

For full information address Registrar

MINNEAPOLIS INSTITUTE OF ARTS  
Minneapolis, Minnesota

ONLY A FEW COPIES LEFT

### Some Rare Portraits

OF

### James McNeill Whistler

By A. E. GALLATIN

Author of "The Portraits and Caricatures of Whistler," etc.

Edition limited to 100 copies, signed and numbered, and printed at the De Vinne Press. \$5.00 net.

JOHN LANE COMPANY, NEW YORK

## PICTURES AND MANUSCRIPTS WANTED

We can turn your ideas into money. We sell stories, poems, moving picture scenarios, illustrations and designs on commission to magazine and picture publishers. Special facilities for disposing of drawings for commercial purposes. Write for list of material needed, mentioning class of work you do.

Send no samples until you receive our plan

Writers and Illustrators Exchange

R. 870, 1790 Broadway New York

Those interested in painting will have the unusual opportunity of studying with Norwood MacGilvary, who has joined the faculty this year. Mr. MacGilvary, a well-known New York artist, has won wide recognition through his pictures which have been shown in the Salon in Paris and in the leading exhibitions in this country. His pictures won a silver medal at the Panama-Pacific Exposition. Mr. MacGilvary's teaching experience in New York art schools, coupled with his recognized ability as an artist, will make him a valuable asset to the Berkshire School.



HILLSIDE BUNGALOWS, BERKSHIRE  
SUMMER SCHOOL OF ART

A novel and attractive feature of the school is the invigorating outdoor life afforded by the use of the Whitney bungalows. These bungalows are most comfortable summer houses. Nestling conveniently about the school buildings, they present a unique appearance, glistening white in the sunshine or glowing in the evening like so many Japanese lanterns. Indeed, many of last summer's visitors likened this artists' bungalow town to a Japanese village.

The catalogue reports a large enrollment last year, stating that a number who applied late in the season found all accommodations taken, and were unable to enter.



APPROACH TO BUNGALOWTOWN, BERKSHIRE  
SUMMER SCHOOL OF ART



Mr. JOSEPH B. DAVOL's painting class in Ogunquit will meet again during the months of July and August.

In the teaching of art Mr. Davol believes that the best results can only be achieved by varying the instruction to meet the needs of the individual and, in the case of beginners especially, by frequently painting with them from Nature.

He prefers, therefore, to limit his class, and to accept only as many pupils as he feels he can thoroughly supervise and direct.

To these he offers the facilities of his spacious and handsome studio, which is also his year-round home.

Here, within a few yards of the Atlantic Ocean, surrounded by hills and rocky pasture lands, the student may find constant inspiration.



A MODEL POSED IN COSTUME OUT-OF-DOORS  
AT THE NEW SCHOOL OF ART

THE New School of Art at Arden, Delaware, will open July 3 for the summer session of 1916.

Arden is situated in the Howard Pyle country, being only four miles from Wilmington and on the Baltimore & Ohio R. R., five minutes' walk from the station of Harvey.

Perhaps there are no schools more fortunate in surroundings than The New School. Arden is a community of about seventy-five bungalows and houses, full of attractions and interesting people. There are many things going on which will be of interest to visitors. Every Saturday evening there is a play, usually Shakespearean, given in the Guild Hall by the Players' Guild, followed by a dance. Tennis, golf and swimming are among the sports one may follow. Sunday, afternoon chapel; evening, the camp-fire in the woods.

The course offered by the school will include illustration, painting out-of-doors from the costume model, and design. The many costumes which are the property of the Players' Guild are at the disposal of the school, and it may be said that these are not only numerous but very fine. The classes in illustration and design will be under the direction of W. C. L. White. Mr. Casarini, who assisted in the work during the summer of 1915, is now in Italy, hav-



## *An Oil-Free Surface*

GET acquainted with Strathmore and you'll never meet with one of those exasperating bits of oily surface that simply won't take ink or color.

## STRATHMORE ARTISTS' PAPERS and BOARDS

offer an absolutely oil-free surface upon which every fine pen line, brush mark or pencil stroke registers every time.

You can get Strathmore at any good artist's supplies shop, but if you have any difficulty, write us for the name of the nearest.



STRATHMORE PAPER  
COMPANY  
Mittineague, Mass. U.S.A.

**ARTISTS' BLOUSES**  
FRENCH SMOCKS)  
**\$2.00** Sent prepaid on receipt of **\$2.00**  
State Height and Weight  
E. FALKENHAINER, 25 West 42d Street, NEW YORK

THE LEADING ART MATERIAL SHOP IN NEW YORK  
Everything needed by the up-to-date Artist  
**THE PALETTE ART CO.**  
327 Fifth Ave. (below 33rd St.) New York

## M. M. KELTON'S SON

MANUFACTURER OF PLATE PRINTING PRESSES

*ETCHING PRESSES of all  
sizes and styles a Specialty*

76 South 8th Street

Brooklyn, N. Y.



## The War Has Not Affected the Import of

# Rembrandt Colors

Made in Holland

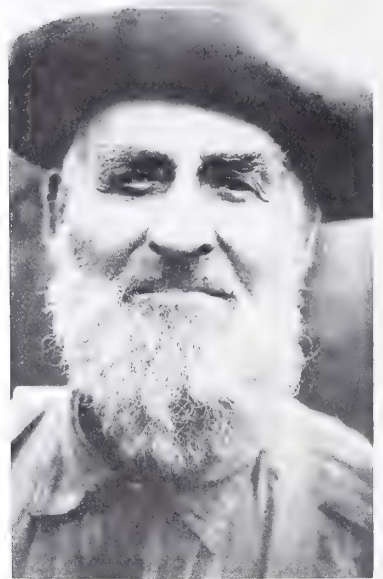
We carry a large and complete stock of  
studio and regular sizes.

Write for catalogue

TALENS & SON, Irvington, N. J.

Laboratories: Apeldoorn, Holland

Pacific Coast Agents:  
Schussler Bros., San Francisco, Cal.



A PAINTABLE DELAWARE TYPE, NEW  
SCHOOL OF ART

**VOUGA CELEBRATED FINE ART STUDIES**  
suitable for copying in oils, and water-colors for China  
and other decorative work. Illustrated Catalogue, with  
premiums and discounts, showing flower, fruit, figure,  
landscape, animal studies, etc. 30c. Only one and two-  
cent stamps accepted. No foreign money or stamps.

Agent, M. G. PRICE, 359 West 118th Street New York

## JAP-ART

TRADE MARK REG. U. S. PAT. OFF.

The only Japanese Art Brushes that can be  
compared with red sables.  
You will like them better for your most deli-  
cate work.

Send for booklet. Mention your dealer's name  
JAP-ART BRUSH CO., 154 Nassau St., New York

## HIGGINS'

**DRAWING INKS  
ETERNAL WRITING INK  
ENGROSSING INK  
TAURINE MUCILAGE  
PHOTO-MOUNTER PASTE  
DRAWING-BOARD PASTE  
LIQUID PASTE  
OFFICE PASTE  
VEGETABLE GLUE, ETC.**

**ARE THE FINEST AND BEST  
INKS AND ADHESIVES**



Emancipate yourself from the  
use of corrosive and ill-smell-  
ing inks and adhesives and  
adopt the Higgins' Inks and  
Adhesives. They will be a  
revelation to you, they are so  
sweet, clean and well put up.

At Dealers Generally

Chas. M. Higgins & Co., Mfrs.  
271 Ninth Street, Brooklyn, N. Y.

Branches: CHICAGO, LONDON

## FRED REYNOLDS

**Fine Art Printer of Artistic Etchings, Dry  
Points, Mezzotints, etc., especially in Colors**

Agent for Etchers' Tools, Plates, Grounds, Inks, Colors, etc.  
53 VESEY ST. Phone 2171 Cortlandt NEW YORK

## THE NUDE IN ART

A selection of eighty-five miniature pho-  
tographs, said to contain some of the  
finest examples of the nude in art to be  
had. Price, eighty-five miniatures, in-  
cluding sample 5x7 size, one dollar.  
Extra 5x7 prints, twenty-five cents each.

**Picture Studies of the Human Form**  
(In the nude) Put up in portfolio form,  
9x12 inches. Price, complete, one dollar.

Both of the above (Miniature Pho-  
tographs and Picture Studies) one  
dollar and fifty cents.

**Circular of Art Books Free.** Each of  
the above, including circular, is offered  
only to artists and those professional peo-  
ple who are legitimately entitled to them.

The Norwood Studio, P.O. Box 631, Detroit, Mich.

The Inks used in Printing This  
Magazine Are Manufactured by  
**THE AULT & WIBORG COMPANY**

**NOW READY—VOL. 57  
THE INTERNATIONAL STUDIO**

(November, 1915, to February, 1916)

Cloth Binding, \$3.00; Postage 35 cents

## LIFE STUDIES *Draped and From the Nude*

These studies are for the exclusive use of people  
engaged in the various branches of art work  
**PHOTOGRAPH PRINTS ON APPROVAL**

For a deposit of \$5.00 a selection of 50 prints, average size 5 x 7,  
will be sent on approval. Express prepaid. Price in less than  
dozen lots, 35c. each. \$3.00 per dozen. \$5.00 for 2 dozen.

For a deposit of \$10.00 a selection of 72 prints will be sent. 42  
average size 7 x 10; and 30, 5 x 7. Price for 7 x 10, \$5.00 per dozen;  
5 x 7, \$3.00 per dozen; \$5.00 for 2 dozen. 12 of each size, \$7.50;  
18 each size, \$10.00; 24 each size, \$12.50. A sample print of each  
size and miniatures of 11 other poses for 75c., express prepaid.

When satisfactory references are given no deposit will be required.  
Selection to be made in ten days and return express to be prepaid.

Circular Free

**THE AURORA STUDIOS, Boston, Mass.**



A SKETCH FROM LIFE BY A STUDENT IN  
THE LOS ANGELES SCHOOL OF ART  
AND DESIGN

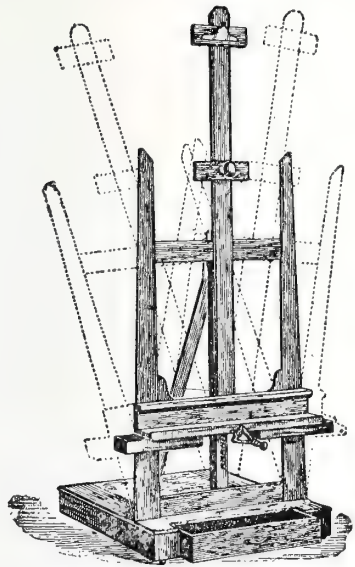
(Continued on page 17)



# Rembrandt Easels

PATENTED

THE IDEAL EASELS FOR THE STUDIO



Heavy, but not cumbersome. Handsomely finished in weathered oak. Can be finished to order, at cost, to suit any color scheme.

Equipped with  
**EASY-WORKING  
WINDING DEVICE**

insuring stability at any height and with arrangement for forward or backward tilting.

Altogether the most substantial and serviceable studio easels made.

Prices reasonable.

At any complete artists' materials establishment, or direct.

WRITE FOR CATALOGUE  
OR PRICES

**F. WEBER & CO., Manufacturers**

ARTISTS' COLORS AND MATERIALS

**PHILADELPHIA**

ST. LOUIS, MO.

BALTIMORE, MD.

# F. W. DEVOE & CO.'S Artists' Oil Colors

THE STANDARD FOR QUALITY

and used by leading artists, schools and academies for half a century, are true colors, prepared from carefully selected pigments.

## WATER COLORS

in Tubes, Pans and Cakes  
Special assortments for schools



Canvas, Academy Boards,

Brushes for Oil and Water  
Color Painting; Artists'  
Oils and Varnishes, Etc.

**F.W. Devoe & C.T. Raynolds Co.**

New York

Kansas City

Chicago

New Orleans

# WINSOR & NEWTON, Ltd.

## SLOW-DRYING Moist Water Colors

in 1/2 by 2 Tubes only, for hot countries or in hot summer weather

**STUDIO SIZE**

## Oil Colors and Water Colors

Are just the same as the ordinary size Tube Colors but at a 25% reduction, thus greatly benefiting artists who work large canvas.

## Combination Painting Board

(Charpas) for Oil Paint—Water Color

Pastel, Charcoal, Chalk } Can be fixed by steam, being held in front of a steaming kettle.  
or Pencil }

## CANVAS FOR OIL PAINTING

Smooth, Single Prime and Roman, from 27 in. to 84 in wide, always on hand.

## Raffaelli Solid Oil Colors and Canvas

Revival of the Ancient Art of

**OVAL**

## French Pen Painting

For painting on Gauze, Satin, Silk, Velvet, Brass and Wood.

## SKETCHING PENCILS

Used more as a Brush, five grades HB, 1B, 2B, 4B and 6B. Price for set of five by mail, 60 cents.

Send Five Cents for Catalogue

NEW YORK OFFICE, 298 BROADWAY, NEW YORK

## Maratta Moist Water Colors

THE MARATTA MOIST WATER COLORS are of greatest permanence. In relation to each other the Maratta Colors are tempered and form a chromatic scale. The advantage of this scale—to both the professional and student—is analogous to the instrument used by the musician. The six neutral greys, viz., Red, Orange, Yellow, Green, Blue and Purple Hues are low octaves of the Colors and may be used to neutralize the Colors. The Hues may be neutralized by the addition of Black.

## MARATTA OIL COLORS

Color Card of either or both of these lines on application

## A. BIELENBERG COMPANY

67-69 FRONT STREET, NEW YORK CITY

IMPORTERS OF

Mussini, Decorative, Rubens, Oxford, Düsseldorf Oil Colors, Horadam Moist Water Colors; TEMPERA and Gouache Colors

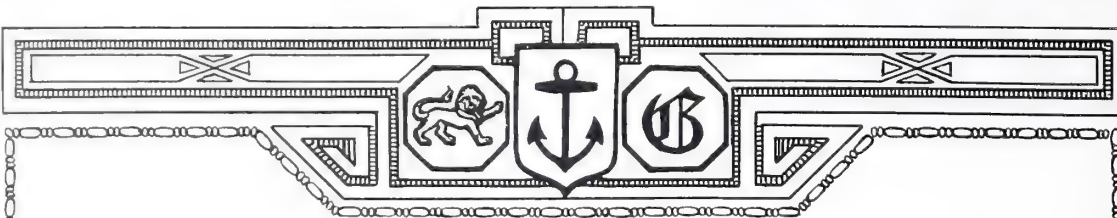
Apply for New and Descriptive Catalogue

RUBENS BRUSHES, FRENCH AND GERMAN  
CANVAS FOR OIL AND TEMPERA

## TAPESTRY CANVAS

In widths of from 50 to 150 inches





## THE ETRUSCAN

A distinctive Gorham design  
in solid silver

**T**HIS design, with its Greek fret, or key *motif*, is a pattern of singular simplicity and strength.

It embraces a complete assortment of Table Silver, Dinnerware, and Tea and Coffee Services.

A silverware pattern of such merit and distinction is not to be limited in its uses, but is worthy to officiate in all departments of the table.

Best of all, it is a pattern of which you will never tire, for the Etruscans flourished 1000 years before the Christian era, and after 25 centuries the world still does honor to Etruscan art.

The art which has survived 25 centuries of change is a safe choice in period silverware.

**It is Gorham made and  
bears this indenture**



For sale by leading jewelers everywhere.

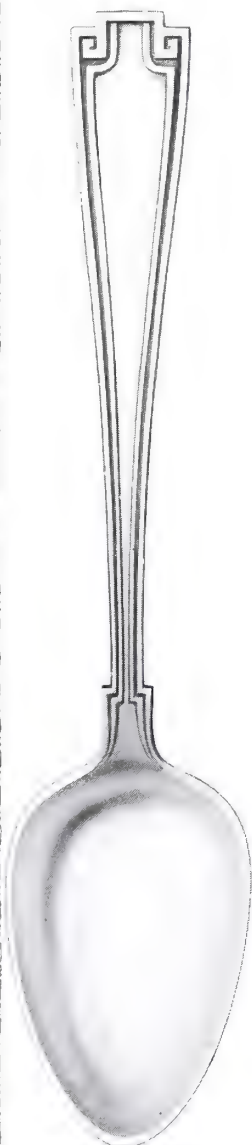
# THE GORHAM CO.

Silversmiths and Goldsmiths

## NEW YORK

Works - Providence and New York

TEA SPOON  
ACTUAL SIZE











"NEAR DUNWICH, SUFFOLK."  
BY CLAUDE HAYES, R.I.



# The INTERNATIONAL • STUDIO •

VOL. LVIII. No. 230

Copyright, 1916, by John Lane Company

APRIL, 1916

## FAMOUS STATUES BY AMERICAN SCULPTORS BY FRANK O. PAYNE

### (I) SHAKESPEARE AS PICTURED BY WARD, PARTRIDGE, AND MACMONNIES

IN SPITE of his transcendent popularity, there have been up to the present time only three statues of "The Prince of Poets" created by American sculptors. These are the works of J. Q. A. Ward in The Mall, Central Park, New York City, the superb seated figure by William Ordway Partridge in Lincoln Park, Chicago, and the celebrated statue by Frederick MacMonnies in the Library of Congress, Washington, D. C.

These statues are so different from one another in their conception and so original in their treatment, as to make them rank among the best work of their creators as well as among the most convincing portraiture of Shakespeare hitherto produced.

Of course it is a well-known fact that no one knows how Shakespeare really did appear when he walked the earth. His contemporaries have left no authentic description of him. No likeness of him painted during his life-time is known to be in existence. The familiar effigy on his tomb, which is known to have been "restored," and the recently found death-mask, which is not accepted by many of the foremost Shakespearians, are about the only data on which a student may rely in an attempt to arrive at any understanding as to his personal appearance.

The problem, therefore, which confronts the artist when he endeavours to represent Shakespeare is by no means an easy one. It is a significant fact, however, that all three of our American artists who have done this agree in their fidelity to the likeness of the effigy in Stratford

Church—a likeness which is strikingly in accord with the familiar Droeshout portrait.

This is as it should be, for the Stratford bust, bad as is its workmanship, and in spite of its "restoration," is and is likely ever to be considered the most authentic of all the representations of Shakespeare. It was erected so shortly after his death in a place where he was so well known, and paid for by his son-in-law and daughter who would certainly have demanded of the sculptor that the effigy look like the original.

There is a well-known saying that the poorer the artist the more will his work resemble his subject. Had the Stratford effigy been done by a great sculptor, there would have been a far greater field for the exercise of his genius and the work would be prized for the artist rather than for its truth as a portrait. It is this that makes us purchase a Reynolds or a Raeburn or a Lawrence, not caring whether the picture is a faithful likeness of the personage represented or not. Such is the value of art.

But when an unknown artizan performs a piece of work his employers demand that it be a correct portrait, since it cannot be a creation of genius. Truth to life is the only quality to recommend it. This fact, coupled with the well-known additional fact that the Halls were a pair of very shrewd business-like people, tends to confirm us in the belief that the Stratford bust looked like the poet at the time of its creation. That this bust has suffered considerably through its restoration, may be judged from a comparison of photographs of it as it now is with pictures of it as it looked when Dugdale copied it for his monumental work on Warwickshire.

The Shakespeare of J. Q. A. Ward is one of the finest works of art in Central Park. It occupies a commanding location at the very beginning





THE STATUE OF SHAKESPEARE  
BY J. Q. A. WARD  
IN THE MALL, CENTRAL PARK,  
NEW YORK CITY





THE STATUE OF SHAKESPEARE  
BY F. W. MACMONNIES  
LIBRARY OF CONGRESS  
WASHINGTON, D. C.



## *Famous Statues by American Sculptors*

of The Mall where it faces the beautiful figure of Columbus by Suñol.

In the right hand he clasps a volume while the left arm is akimbo. The head is slightly inclined as if musing and the face wears an expression of profound thought. The whole pose of the figure is remarkably suggestive of Edwin Booth as he so often appeared in the role of the Prince of Denmark.

Both this statue and that of Suñol's Columbus near it, suffer the fate of all life-size statues when seen in the open—namely, it appears to be undersized, a sort of toy. This is made more apparent by reason of the close proximity of the huge figures of Burns and Scott which loom up so awkwardly a little farther down The Mall.

In his seated statue of Shakespeare, William Ordway Partridge has given us a most satisfying representation of the great dramatist. Among the splendid art treasures of Lincoln Park, Chicago, there are none which surpass this beautiful work. The head and face closely follow that of the Stratford effigy, a face which the sculptor declares to be far more like that of the death-mask than is commonly believed by students of Shakespeare.

In the costume Partridge has departed from the traditions of all other artists by clothing his subject in the dress of the time of King James I, rather than in that of the period of Queen Elizabeth. In this departure from common custom we believe that the sculptor is in the right, since the prime of the poet's life, when the greater part of his greatest works were produced, belongs to the early years of James rather than to those of his predecessor on the throne. One misses, therefore, the short gashed trunks and long close-fitting hose of the Elizabethan period in the Lincoln Park statue.

In his preparation for this work, Partridge spent much time in England, living at Stratford-on-Avon, studying all the reputed portraits, busts, the death-mask, and such descriptive material as was available. He became intimately acquainted with Sir Henry Irving, and the great Shakespeareans Furnival, Dowden, and the rest—until he became saturated with his theme. The result of all this study and research has enabled him to produce one of the most convincing representations of Shakespeare yet created.

If one may judge from the vesture which is

Elizabethan in every detail, Frederick MacMonnies, like Ward, has represented the poet as he may have appeared at an earlier period than that of the seated figure by Partridge. The elaborate embroidery and rich embellishment of the costume have been worked out in minute detail, true to the gorgeous mode prescribed by the court of the Virgin Queen. If, as tradition declares, the Bard of Avon ever did appear at court to read his masterpieces before the Queen, he must have been attired something like this.

In the face and brow the artist has closely followed the physiognomy of the effigy in Stratford Church. The crudeness so apparent in that work is not to be detected in the masterly modelling on MacMonnies'. The noble brow and calm thoughtful face are rendered with remarkable fidelity. This statue is one of the most highly praised sculptures in the great Library of Congress. Among the best works of America's most celebrated artists, this remarkable Shakespeare stands out as a work of distinction.

It is a significant fact that none of these representations of the poet bear any resemblance to the Chandos portrait, a picture which has somehow been used more than any other in editions of his works. This fact goes far to show that our three American artists are among those who favour the authenticity of the Stratford effigy and the Droeshout likeness.

Thus, although we have so far only three statues of the greatest of poets, and although only three American sculptors have portrayed him, it is a source of intense gratification that what we possess are works of the very highest order. They greatly surpass the celebrated statue at Weimar. They are finer than any English memorials hitherto erected, not excepting those in Westminster Abbey or the Gower Memorial itself at Stratford-on-Avon.

### (2) LINCOLN AS PICTURED BY NIEHAUS

The archæologist abroad digs and delves among the ruins of the past, turning over debris in search after relics of bygone days. In America, however, the process is very naturally reversed and we go about looking for some new thing as did the Athenians in the days of Paul. The conditions which surround us, as compared with those abroad, render such a state of affairs both natural and





THE STATUE OF SHAKESPEARE  
BY WILLIAM ORDWAY PARTRIDGE  
IN LINCOLN PARK, CHICAGO



## *Famous Statues by American Sculptors*

proper. The spirit of discovery and exploration in America is not quite dead.

It was in this spirit of exploration that the writer in browsing among New York's studios, came upon the Niehaus bust of Lincoln.

To the student and observer of American life, the phenomenal growth in popularity of Abraham Lincoln as a national idol among all classes of people throughout the entire length and breadth of the nation, South as well as North, is most significant and gratifying. Born as he was in Kentucky, midway between the States which warred in 1861, he belongs, geographically at least, to both sections.

Lincoln has become the embodiment of all that is highest and best in what we fondly term Americanism. He has become idealized and, judged from other historic examples, he bids fair to become canonized in the not very remote future.

James Russell Lowell, with his keen prophetic insight, foresaw this growth of Lincoln's fame and popular appreciation, when, in his beautiful Commemoration Ode, written fifty years ago, he said:

"I praise him not; it were too late;  
And some innate weakness there must be  
In him who condescends to victory  
Such as the present gives and cannot wait  
Safe in himself as in a fate.  
So always firmly he;  
He knew to bide his time,  
And can his fame abide,  
Still patient in his simple faith sublime  
Till the wise years decide.  
Great captains with their guns and drums  
Disturb our judgment for the hour,  
But at last silence comes;  
These all are gone and standing like a tower  
Our children shall behold his fame,  
The kindly earnest, brave, foreseeing man  
Sagacious, patient, dreading praise, not blame,  
New birth of our new soil, the first American."

In no other way is this growing popularity of Lincoln more clearly seen, than in the fact that there is a constant and ever-increasing demand for Lincoln statues. In the words of a well-known sculptor whose unique Lincoln model recently won distinguished praise from the critics: "There is a demand for Lincoln statues far exceeding the supply. Any sculptor who can produce an acceptable work can dispose of his product at his

own price, and he who can execute a new pose or express a new idea of Lincoln is certain to achieve reputation and score a splendid triumph."

The bust referred to is certainly one of the most beautiful Lincoln statues yet produced.

This great artist has given us three Lincolns; the one a seated figure of heroic size in bronze which is now the property of the Historical Society of Buffalo, New York. The second is almost a replica of the former work, differing only in the character of the chair in which the figure is seated. It is one of the chief ornaments of the park at Muskegon, Michigan. The third is the marble bust referred to. It has not yet left the studio of Mr. Niehaus, has not been exhibited in public, and hitherto no description of this remarkable work has appeared.

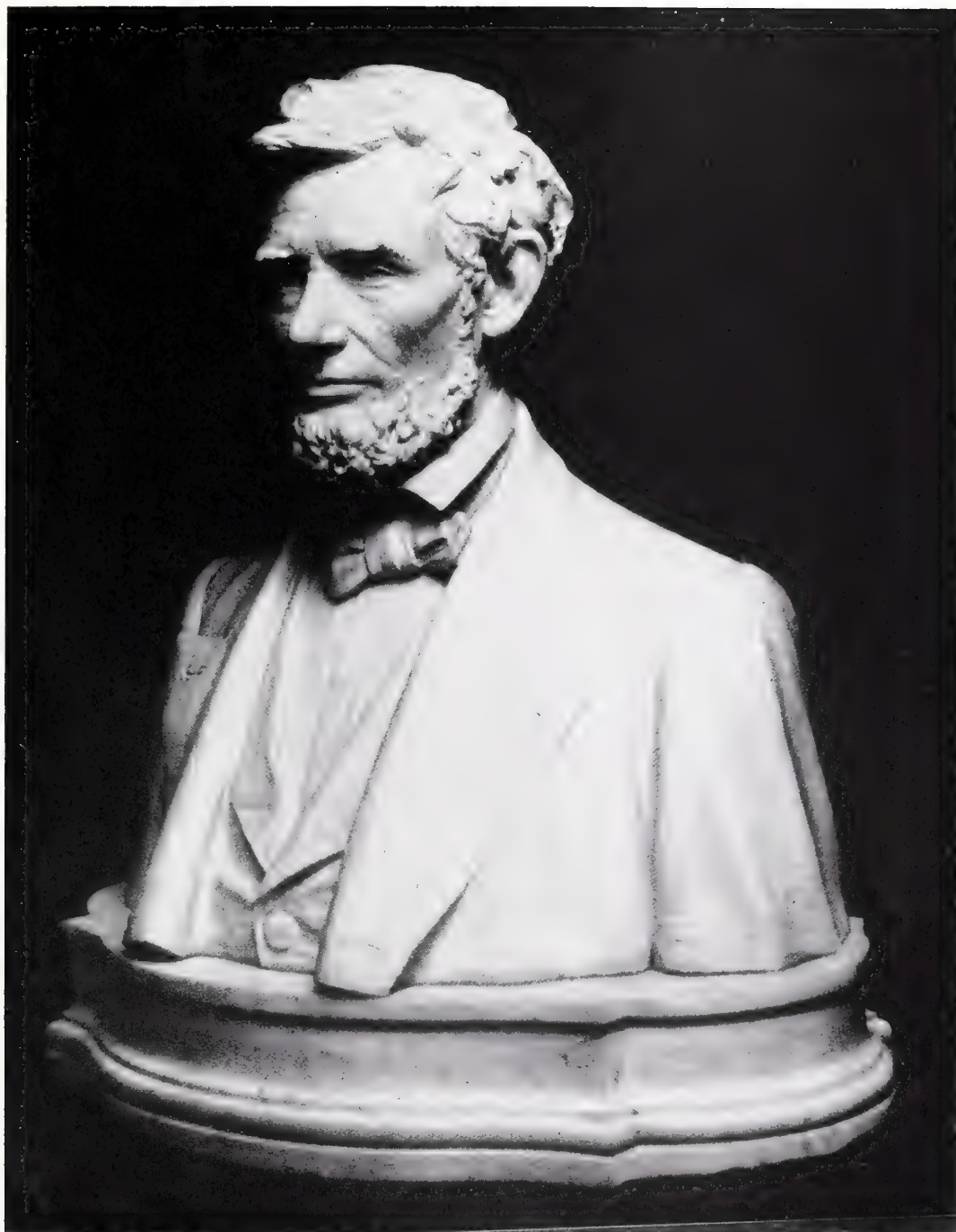
Few among modern sculptors know much about the actual execution of a statue in marble. Their work is usually the conception and modelling of their statue in clay, wax, or other plastic material. The actual chiselling in marble is left to skilful artisans who copy the model blindly. Such a method, however, often leads to serious faults in workmanship, as may be seen by any one who looks at the crimes which have been perpetrated upon the New York Public Library.

Charles H. Niehaus, however, is not a sculptor of this class. He is one of those whose genius and skill are equally expressed with chisel or with modelling tool. Thus he has produced in this marble bust a creation which is indeed the work of his own hands, and so this Lincoln is an expression of that sculptor's thought made manifest through the labours of heart, mind and muscle.

Of this marble bust the artist is obviously proud. The writer could not get him to say much about the bronze works in Buffalo and in Muskegon—statues which have been pronounced superb by the critics. Turning from photographs of these statues, Niehaus pointed to the other and said: "That is *my* Lincoln."

Indeed it seems to the writer that in this bust Charles H. Niehaus has attained to the very high-water-mark of his creations. Not even his wonderful pediment on the Appellate Court, or his superb south doors of Trinity Church, or indeed his many conspicuous works in the Capitol can surpass this Lincoln, which bears in every lineament the evidences that it is a work of love.

The material is of the purest Crete marble. In quality it is translucent to an unusual degree,



A BUST OF LINCOLN  
RECENTLY COMPLETED  
BY CHARLES H. NIEHAUS



## *Famous Statues by American Sculptors*

which gives to the work the deep and mellow character seen in onyx and chalcedony. Lincoln is shown attired in the well-known costume of his time, made so familiar through numerous photographs of him. The collar is soft and rolling, but not so wide as is to be seen in many of the Lincoln portraits. The necktie is a flat, somewhat stiff bow-tie which is made somewhat askew. This gives the touch of carelessness so characteristic of the vesture of Lincoln. The hair is also treated in a way to carry out the same idea. But these are accessories which scarcely attract the attention inevitably drawn to his face.

What volumes might be written about the face of Abraham Lincoln! Some have called his countenance sad, and one writer at least has declared it to have been "the saddest face ever seen." Despite this fact that his face has been represented as sad and even tearful, it is, however, no proof that Lincoln always looked that way. From careful studies of both the life and the death-masks, the face of Lincoln seems to me to be rather a sober or grave face than a really sad one. Of Lincoln with the tear of sympathy for some bereaved mother or war-sundered family, or battle-scarred veteran, one may easily conceive, but of a crying Lincoln—this is inconceivable. There are too many references to his wonderful smile even under the most trying circumstances to believe that his face could be "the saddest ever seen."

Niehaus has given us the sober, grave, and sadly thoughtful countenance, but with a genuine feeling for his subject; there is a slight curve of the lip seen in the profile view, which betrays the humour that Lincoln could seldom quite suppress and which was the saving salt to his overburdened powers during that fearful period of stress and strain.

Too much cannot be said in praise of the wonderfully expressive eyes. Never before have I seen in a statue an eye so lifelike. It looks at you. It seems to look into and through you with a remarkably kindly expression. If the eyes of the Martyr President were like this, it is no wonder that he had such power as a leader and made friends of all who came into contact with him.

The artist has produced a wonderful Lincoln because he seized upon an inspiration while the spell was upon him, and he has thus been able to preserve it in imperishable marble. He cannot do it again, for inspirations like this come only

once and return no more. With this it is true as it is with Borglum's colossal Lincoln head in the Capitol at Washington, it cannot be successfully cast or copied. Replicas cannot reproduce it with fidelity. The precious material itself, the exquisite marble of Crestele, speaks in this masterpiece to us. No photograph can possibly reproduce the beauty of texture and wonderful translucence of the original.

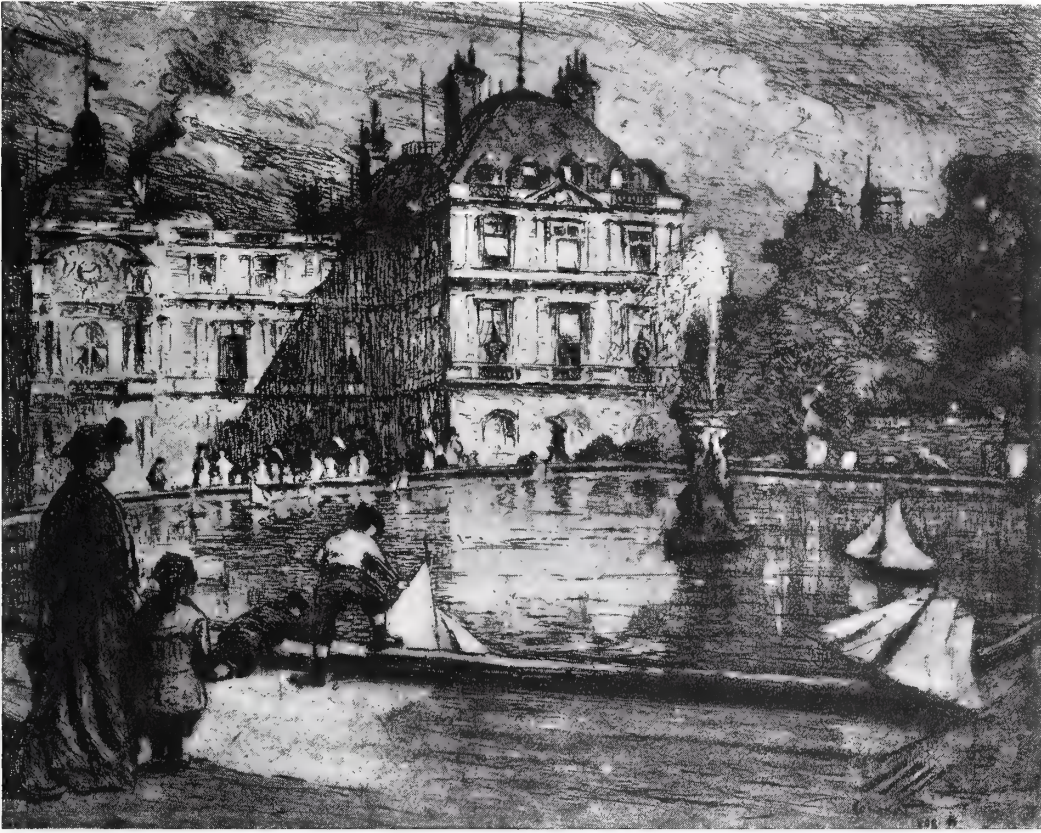
Reference has been made to the great work of Borglum in the Capitol in Washington but there can be no comparison between that transcendent creation and this bust by Niehaus. Both are masterpieces. Both are Lincolns. The Borglum head is idealized and etherealized. The Niehaus bust is a living and speaking likeness. The Borglum face is almost godlike in its calm dignity and repose. The Niehaus face is intensely human.

The admirer of Lincoln cannot help but wonder what is to become of this splendid work of art. What American city will become its proud possessor, what institution its fortunate custodian? The public-spirited New Yorker cannot fail to wish that it may become one of the city's cherished possessions. It is the hope of the writer that some one may be inspired to purchase this bust and present it to the city to be housed in the Governor's Room in City Hall, where, up to the present, no Lincoln has found a place. So situated and so guarded, it would become one of the most-admired works of art of the metropolis.

## THE AMERICAN FEDERATION OF ARTS

THE Seventh Annual Convention will be held in Washington, D. C., at the New Willard Hotel on May 17, 18 and 19, 1916. The main subject chosen for consideration will be "Art and the People," with special reference to the enrichment of every-day life and the development of the highest type of citizenship. To an extent it is, in reality, a continuation of the great subject of Art Education which was considered at the convention last year. At the first session there will be one or two distinguished speakers who will deal with the subject in its broadest aspect. The second session will be devoted to the work that Art Museums are doing to reach the people and increase both knowledge and appreciation of art. At this session Mr. Edward Robinson, director of the Metropolitan Museum, will preside.

*A Painter-Etcher: Thomas R. Congdon*



Owned by Baron Edmond de Rothschild

PALAIS DE LUXEMBOURG

BY THOMAS R. CONGDON

**A** PAINTER-ETCHER: THOMAS R. CONGDON  
BY W. H. DE B. NELSON

PAINTERS who are not only masters of the brush but also experts in the manipulation of the needle and acid are markedly few. Amongst those that occur most readily to the mind are Zorn, Brangwyn and the subject of this comment. These men are possibly the leading examples of this modern tendency of combining tone quality with the exquisite charm of the etched line, giving quality, texture and colour as only a painter-etcher knows to do. The upheaval in Europe will have accomplished something for American art and artists if only to send back to us many of our best men who have won honours abroad. Congdon's art stands for virility of conception, artistic dignity and sparkling schemes of tertiary colour motives, whether in the etched line or upon canvas. It is a permissible paradox to describe his work as carefully

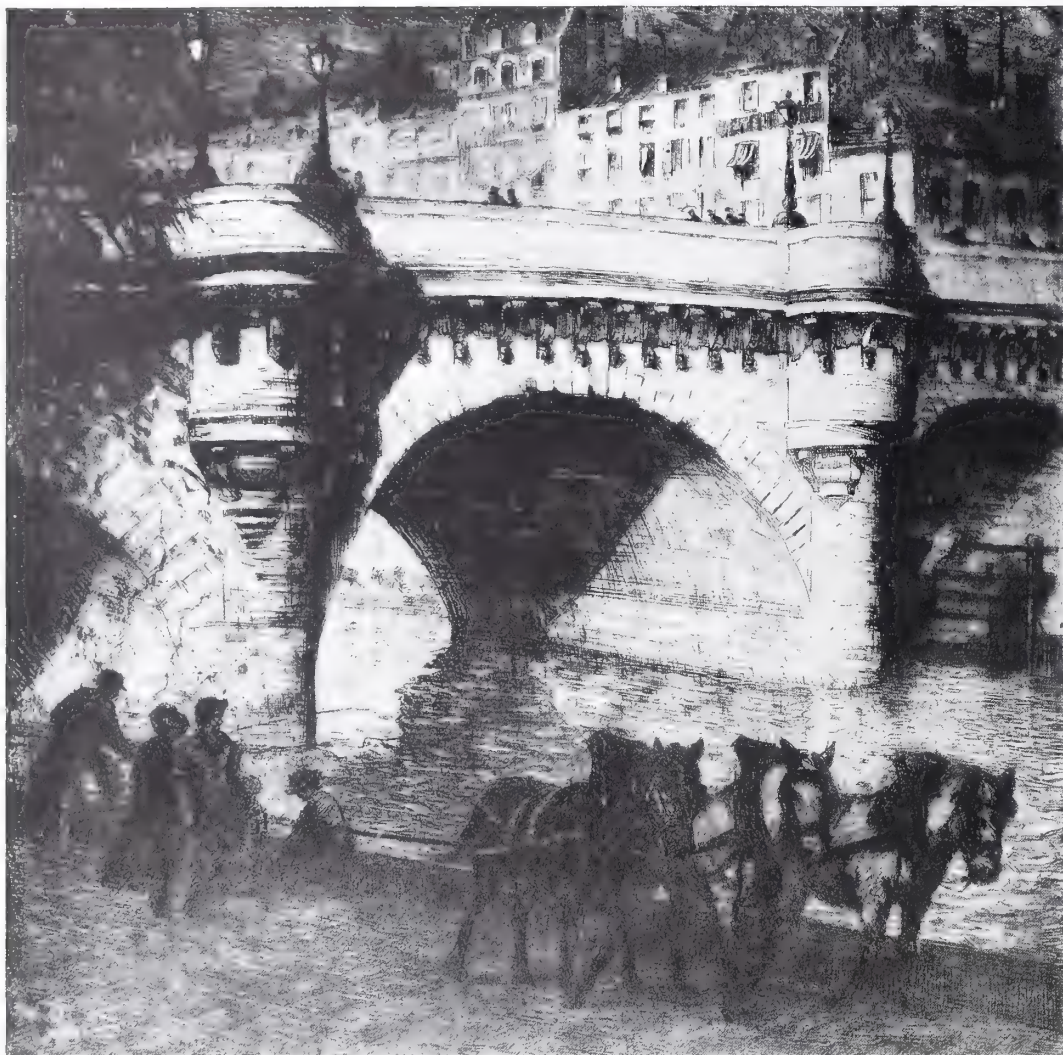
careless and convincing for that very reason.

In this present brief sketch, no notice is taken of his work in portraiture and genre, but we hope later, when his crates arrive from Paris, to show by illustrations some of his skill as a painter.

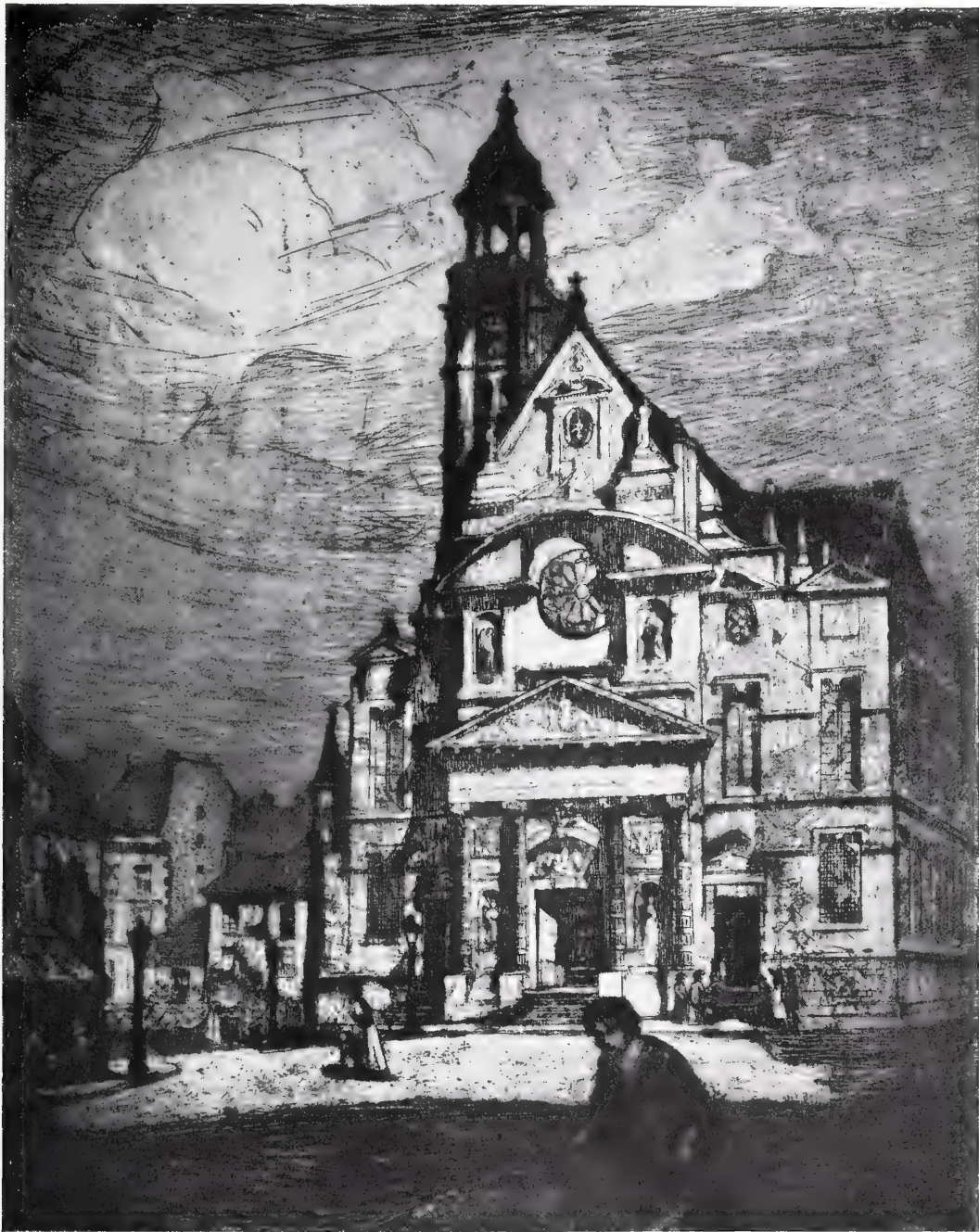
His last plate, *La Seine* (see next page), is perhaps his best; it reveals a robust, decorative and classically pictorial vision—the glowing lights and rich shadows are well massed and effective. The single arch suggests the whole length and breadth of the famous bridge surmounted by quaint old houses, whilst the barge horses and figures in the dark foreground give excellent balance to the design; peace and mystery brood over the scene with an implied assurance that no hostile force will ever destroy it.

*Saint Etienne du Mont*, the most artistic bit of Renaissance architecture of the Quartier Latin, is another fine example of Congdon's tender-vigorous treatment in purely etched lines. This plate, when exhibited in the Salon of the Société des Artistes Français, won enthusiastic admira-





LA SEINE, PARIS  
BY THOMAS R. CONGDON



*Owned by the Musée de Luxembourg*

SAINT ETIENNE DU MONT, PARIS  
BY THOMAS R. CONGDON



## *A Painter-Etcher: Thomas R. Congdon*

tion of connoisseurs as evidenced by the fact that it was immediately acquired by the French Government for the Musée du Luxembourg, a rare compliment to a living American artist.

In his plate *Fontaine de Carpeaux*, in the Luxembourg Garden, the sculptor's conception has been well rendered. We notice in the symbols of the great nations upholding the universe that the etcher, by chance or design, has placed the nude female figure and the Indian, that is to say, France and America, in the front, whilst hidden from view at the back are England and Germany, apparently striving for a place in the sun. This etching is also owned by the Luxembourg gallery. An exquisitely artistic rendering of the Luxembourg Garden reacts upon all who have felt the charm and repose of Paris in this wonderful oasis. This etching was purchased from the Salon by Baron Edmond de Rothschild also by the United States Government for the Congressional Library.

A good example of aquatint is seen in *Factories on the Thames* where light and shade are poetically contrasted in well-drawn line work.

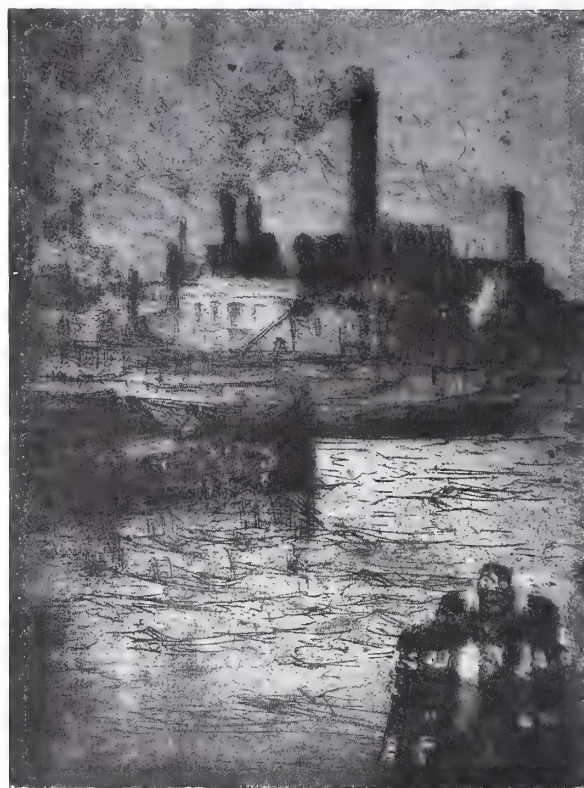
Amongst other interesting plates that testify to Congdon's abilities along the bitten line may be mentioned his *London Types* and *Embankment; Battersea Bridge; Old English Court; Bridge of Sighs; Saint-Jean-du-Doigt* (Finisterre); and a plate catalogued as *The Last Kiss of the Sun*.

### THE SHAKESPEARE BY PARTRIDGE (PAGE XLI)

WILLIAM ORDWAY PARTRIDGE went to England to make a study of Shakespeare, before beginning the statue. Henry Irving introduced him to Seymour Lucas, who later designed the costume used for this statue, the costume being made by Mr. Irving's costumer. Mr. Lucas claimed that it is the first accurate costume made for any statue of Shakespeare. The time of life at which he is represented is the period of James I, rather than the Elizabethan period, which was fifteen or twenty years before Shakespeare died. The site chosen is near the green-houses, surrounded by flowers where Shakespeare is represented sitting in his garden, at his ease, with a book in one hand, as if reading, his face turned toward the sunset.

There is a place left on the statue for two bas-reliefs, one of Henry Irving, and one of Edwin Booth.

XLVIII



*Owned by the Petit Palais*

FACTORIES ON THE THAMES

BY THOMAS R. CONGDON



*Owned by the Musée de Luxembourg*

FONTAINE DE CARPEAUX

BY THOMAS R. CONGDON

# COLOUR THEORY

BY MICHEL JACOBS

IN these days of technical knowledge and scientific accuracy, it is a great wonder why the artist still follows the old law of colours and their complementaries as demonstrated by Newton & Brewster, based on the theory that the colours red, blue and yellow were primary colours, and the secondary colours were green, purple and orange. This theory has long since been discarded by scientists, and the new theory adopted, as laid down by Young, Helmholtz and Tindall, that the primary colours are red, green and violet. The Newton-Brewster theory is based on the mixture of pigments and the Young-Helmholtz on the spectrum.

When we see an object that is a certain colour in a white light, the shadows of that object assume the complementary colour to the colour of the lighted side, as Monet discovered. This all modern artists understand. The question is, what is the complementary of any colour? What is understood by complementary colour is that one of the primaries is complementary to the other two primary colours combined. Now, should we use the old theory of Newton or the Helmholtz one, which is based on scientific truth?

It is true to a certain extent that we cannot mix red and green pigments and make a yellow, but with the rays of light it is possible to combine the red rays with the green rays and secure a brilliant yellow. Also to combine green with a violet light and make a brilliant blue, etc. Why painters should change the laws of colour as seen in the spectrum and their complementaries because the chemical properties of the pigments on their palette do not mix the same as the rays of light, one fails to understand, although it is possible with certain chemicals to follow out exactly the laws of the spectrum.

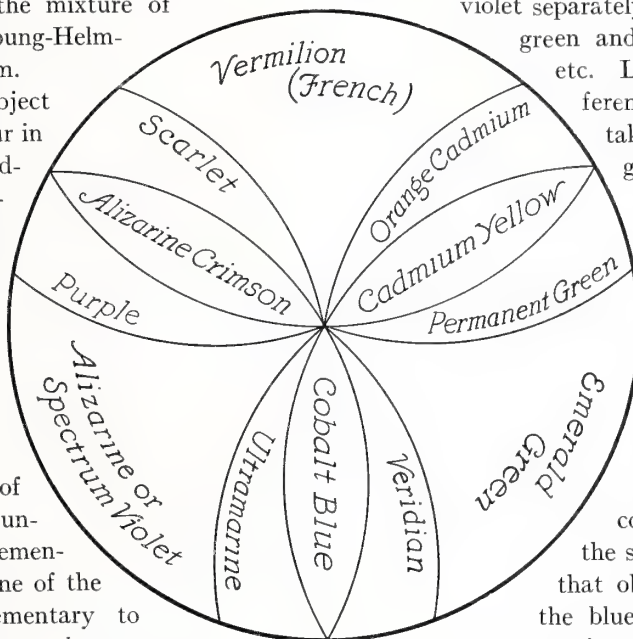
Art is nature seen through a personality. If it is the desire of the artist to imitate nature as closely as possible, at any rate in regard to colour, he must be conversant with all the laws of colour by which nature is governed. Undoubtedly if an artist tries to paint scientifically and does not really see the colours which he paints, his work will be of no use artistically. But he must be taught to see colour the same as he has been taught to see form.

Nature has given us, in our eyes, three sets of nerves corresponding to the colours of the spectrum; one set is sensitive to green rays, one to red and one to violet. If the violet and green nerves are set in vibration, we see, not green and violet separately, but blue, and if the green and red, we see yellow, etc. Let us see what a difference it makes when we

take the spectrum as our guide or our palette; which to me is only a chemical laboratory from which we make a certain combination of chemicals to reflect certain colours of the spectrum. Say, for example, we are painting an object red; according to the laws of the spectrum the shadow of that object should be toward the blue because blue in the spectrum is composed of the green

and violet rays of light and must be complementary to the third primary, red. According to the laws of pigments as laid down by Newton-Brewster, the shadows of a red object should be toward the green, because green is composed of yellow and blue pigments, and must be complementary to the third primary, red, as Monet set forth.

To arrive at an understanding of complementaries let us say that the spectrum is represented by 100 which is divided into three equal parts, red, green and violet, each represented by  $33\frac{1}{3}$  per cent. of the whole of the spectrum. Suppose we take, for example, a full yellow which is composed of all the red rays ( $33\frac{1}{3}$  per cent.) and all the green rays ( $33\frac{1}{3}$  per cent.), which means yel-





## Colour Theory

low is  $66\frac{2}{3}$  per cent. of the spectrum. Now the complementary must be a colour that has  $33\frac{1}{3}$  per cent. of the spectrum to make up the whole 100 per cent. which is violet.

But instead, let us take an orange which is composed of all the red rays ( $33\frac{1}{3}$  per cent. of the spectrum) and only  $16\frac{1}{3}$  per cent. of the green rays which, together, would be  $49\frac{2}{3}$  per cent. of the spectrum. To find the complementary we must make up the 100 per cent. by taking all of the violet rays ( $33\frac{1}{3}$  per cent.) and what is left of the green rays (17 per cent.), making a blue which is  $50\frac{1}{3}$  per cent. of the spectrum.

This applies to the light of the sun, but, *artificial* light has not the same even proportion of coloured rays; gas light has very little violet and fails to show a true blue on account of having more of the green rays and only 8 per cent. of violet rays.

The complementaries of the spectrum, according to all modern scientists, is as follows: Red is complementary to blue (not to green, as in pigments), purple red (crimson) to green (*not yellow green*), violet to yellow (not to orange).

It will be noticed by the chart that these complementaries are interchangeable, and if the colours used in pigments to represent the spectrum are as follows, it will be found that the primaries of the pigments are made by the secondaries of the spectrum, *i.e.*: Primary—French vermillion, emerald green, spectrum violet. Secondary—yellow cadmium, alizarine crimson, cobalt blue.

This will give all the primaries of the spectrum, the secondaries. But, of course, I would not advise any painter to use such pigments as emerald green, or French vermillion, especially when mixing with lead white, but both of these colours can be imitated very nearly by the admixture, for the red vermillion, of alizarine crimson and cadmium yellow, and for the green, not quite so well, with vertemerode and cadmium yellow. Even these two fugitive colours, vermillion and emerald green can be used pure when mixed with a little varnish when an extra brilliant tint is required.

A picture to be a true representative of nature must be painted according to the laws of the spectrum, using the law of pigments to represent those colours; and I find that when I am painting an object which, we will say, is yellow in a white light, that it is best to break into it with green and red, because yellow in the spectrum is composed of red and green rays. The shadow should

be toward the purple, because purple is the complementary to yellow. I find it is possible to paint blue with green and violet if the colours are kept separate in pointelle manner.

In regard to the so-called tricendary colours, I would call these greys of different hues, because in making tricendary colours we must mix the three colours of the spectrum; for example, mixing orange with blue gives us a grey-green, which is now called a tricendary colour. The spectrum has no grey in its composition, but it is one mass of pure colour which, if combined in the correct proportion, gives us white.

If we look at the chart herein illustrated we will see that it is a very easy matter to tell which is the complementary of any colour by simply drawing a line directly through to the colour opposite; for instance, violet is complementary to yellow, and red to blue, etc. So much has been written on colour for the use of modern primary schools and kindergartens based on the new Young-Helmholtz theory, why not for the artist?

If one looks at the chart and divides it in half all on one side of it will be found by the combination of all these colours to be in tone; that is, if all of the colours are used on one-half of the spectrum, it not making any difference which half of the spectrum is used; for example, red, orange, yellow, yellow-green, green, and blue-green, would make an harmony, or blue, blue violet, violet, purple, crimson, scarlet, would make another harmony, etc. To get a complementary, as I have said, would be to take the colour directly opposite; for example, red and blue, violet and yellow, or crimson and green.

I do not profess to have discovered a new theory of colour, but to have discovered a way to use the new theory of colour of Young-Helmholtz, and it must not be understood that I think that at all time and in all pictures the most brilliant colour should be used, for I am well aware that the most pleasing colours to our eyes are the colours known as greys, such as blue-grey, green-grey, etc. Nor can one object to a picture because it is painted in browns, only that one must accept it not as a true representation of nature, but as a study in brown with a little colour. The same as one might draw in black and white, it can be well seen that any colour, even the colour brown, must partake and lose itself in the atmosphere, and change its hue.



A FAUN FOUNTAIN  
BY ALBERT P. LUCA



## *Art and the Man*

### ART AND THE MAN BY RAYMOND WYER

#### TRAINING AND TEMPERAMENT

A MAN builds a house or furnishes one—he buys pictures or begins to look at them in public galleries—whichever way his curiosity in matters of art is awakened, or whatever is the first circumstance to make art a matter of consideration, his attitude will naturally be controlled by his own fancies. Those who are capable of admitting the existence of forces outside of their own experience and temperament are few. This is especially true concerning art matters.

Of course the immediate result of following one's own inclinations depends upon the quality of imagination and refinement naturally possessed. Mistakes, however, are bound to be made when relying on an unsophisticated art taste, even though heredity and environment have bestowed unusual degrees of intuitiveness and discrimination. Fortunately the art novice, providing he possesses certain qualities, natural and acquired, soon realizes the irresponsibility of his own judgment. He loses confidence in himself merely to regain it. And it is here that his disposition to insist on his own judgment will be of value, for this time instead of it being based on a complete ignorance of the most elemental principles of art, it will be founded on knowledge and an artistic receptivity which time, thought and humility alone can develop. Yes! the spirit of humility is most important to all those who would be art lovers, and even to art critics.

I would emphasize that, however necessary some sort of training and acquirement of knowledge may be, an appropriate temperament is also essential, and vice versa. It is this combination alone that gives true distinction to any activity and accomplishment in the field of art. In this respect it must be remembered that there is a definite and accepted standard of what is true art in spite of disputes among critics on the attribution of a painting, or on the merits of this group of men and that group of men. This diversity of opinion, however, makes it difficult to arrive at a standard, although these differences more often concern superficial aspects than fundamental laws.

Much confusion to the beginner is caused by the fact that there are many men who through

different circumstances are credited as authorities, and yet often assemble certain paintings which possess all the attributes of art—but not art itself. The fact is, many people sing who ought never to sing, many paint who ought never to paint, many are doctors who would be more useful as undertakers. Because they have had more or less technical training, the public accept their opinions as infallible, putting their trust in those who merely possess a number of inflexible rules—rules correctly acquired yet not finding the germ necessary to fuse them into life-giving principles have remained only barren facts.

It is a question whether anyone should be allowed to enter a career that affects public welfare or even to prepare for it before an examination has decided on his intellectual and temperamental fitness. The fact that a person wishes to follow a calling is by no means conclusive evidence that he is adapted for it. We are often strangely drawn toward ideas with which we have little in common and that in relation to our own natures are contradictions. From an economic standpoint, as well as for the protection of the public, a preliminary examination of this kind might be desirable.

Art is a great sufferer in this respect. Public bodies without experience or even natural discernment, in matters of taste, are often given a free hand in art movements resulting in conditions which defeat the whole purpose of art.

This condition is more prevalent in art than other departments of life because the majority of people while benefitting from the art activities of the present and past generations are not conscious of the fact, but accept the result as a matter of course.

Therefore, in spite of much improvement, and improvement there is in a number of cities, the art destinies of many communities are far from promising. They have made little art progress and simply remain happy hunting grounds for the business architects and the business sculptors who prepare their plans and submit models to tickle the taste of unqualified judges—and for the business artist who turns out canvases which intentionally include all the characteristics sought for in the preconceived ideas of the unenlightened purchaser. So long as art activities are paralyzed by these conditions, so long shall we have hideous surroundings, unnecessary paintings in our museums, and statues in our parks upon which even the snow refuses to fall gracefully.

## THE WATER-COLOURS OF CLAUDE HAYES, R.I.

THE art of water-colour painting, as practised by artists of the British school, is subject to certain traditions which are entitled to the fullest respect because they have as their foundation a correct appreciation of the qualities of the medium and an intelligent sense of artistic fitness. These traditions were established not much more than a century ago by the earlier masters of the art, who if they did not exactly create water-colour certainly laid down the principles by which its practice is directed to-day, and by which, as far as can be foreseen, it will be guided for all time. It can, indeed, be claimed that by these earlier masters—who were leaders in the British school—almost all the possibilities of water-colour painting have been demonstrated and the standard has been fixed by which the work of all their successors must be measured.

In accepting a tradition there is always a danger that it may become stereotyped and degenerate into a mere convention, if it does not offer sufficient scope for individual application—if, that is to say,

it is hedged round by too many rules and restrictions and is deficient in flexibility. In art a convention which denies to those who adopt it the opportunity to display their personal conviction is a pernicious thing because it deadens initiative and hampers progress. Under its shadow the mind of the artist withers, under its influence he becomes merely a copyist and an imitator; he ceases to have any value, and the chance of real achievement is lost to him.

But respect for the traditions of British water-colour painting certainly does not involve any risk of a lapse into conventionality, and only the artist incapable of original effort would find in them anything which could be formulated or made a matter of rule. All that they really prescribe is regard for the genius of the medium—recognition of the manner in which it should be used and understanding of the qualities by which it is particularly distinguished. They do not set a pattern in picture-painting which all other water-colourists must accept, they do not limit either the choice or treatment of subject, and they do not regulate the character of the work which is to be produced. To the men who follow them faithfully the widest



"A MILL IN WILTSHIRE"

BY CLAUDE HAYES, R.I.



## *Claude Hayes, R.I.*

range of accomplishment is open and the highest type of success is possible.

And it is unquestionably among the artists who know best how to profit by the example of the earlier masters that we find to-day the most notable of our water-colour painters, the most personal in outlook and the most skilful in their management of executive devices. It is from these men who have studied sincerely the water-colour tradition, who perceive its spirit and are inspired by its principles, that is coming now the work which counts highest in the modern record of the British school. They are maintaining the continuity of the art in the best possible way, by keeping its vitality unimpaired and by preserving intact the purity of its methods; they are handing on to those who will succeed them the lessons which they have learned from their predecessors, and they are guarding zealously the great essentials which made the teaching of their masters so convincing.

In judging the work of the modern exponents of water-colour painting it is very important to note in what way and to what extent they have been influenced by what may fairly be called the classic examples of the art. If they are simply imitating

the mannerisms of some particular master—even a master may at times be indiscreet enough to lapse into a mannerism—if they are unintelligently adopting the characteristics of some other artist's style and using his methods without understanding them, such men are hardly to be accounted as having much claim to consideration. They are, at best, only reflections of painters greater than themselves and they add nothing fresh to the store of their country's art.

But if they have gone below the surface of the work they have chosen to study and have realised by what intentions it was inspired, and if on this realisation they have built up a method of expression as personal and as temperamental as that of the master by whom the work was produced, then they have something to offer that is worthy of acceptance. It is their interpretation of the tradition that they put before us, their application of the principles which the masters have laid down; and though they are careful to maintain these principles in their integrity they do not deny to themselves liberty of action in choosing and dealing with the material which seems to them suitable for pictorial treatment.



“NEAR HUNSTANTON”

BY CLAUDE HAYES, R.I.



"THE ROAD TO PORTSMOUTH."  
BY CLAUDE HAYES, R.I.





*Claude Hayes, R.I.*



"NEAR STURRY, KENT"

BY CLAUDE HAYES, R.I.

That is why there is so much modern water-colour that is quite as sound in quality and quite as serious in aim as any of the older productions without being at all out of touch with present-day sentiment. We have amongst us many painters who use this medium in the best traditional manner but who have not forgotten that the foundation of all virile and significant art is sympathy with the spirit of the period in which it is produced. In their work a sane and wholesome modernity is the dominant note; their knowledge of what has gone before saves them from those extravagant aberrations which mark the practice of the artistic anarchist who has never taken the trouble to discover what tradition really means, and yet this knowledge enables them to be as true to their own times as were the past and gone masters to the period in which they lived and laboured.

It would be difficult to find a better illustration of the way in which the teaching of the earlier British masters can be applied than is provided by the work of Mr. Claude Hayes. He has assimilated admirably the fundamental essentials of the art which they practised and he has taken infinite pains to acquire a full understanding of the methods of expression which they employed. He has

studied them shrewdly both as artists and craftsmen, examining both their mental attitude as producers and the technical devices by which their ideas and convictions were conveyed. He has gathered from the past the best it had to offer him, analysing and testing the information put at his disposal and choosing from it with right discretion just what he wanted to guide his own development and to make sure his own grasp of the problems of his profession.

This reference to what has gone before has not, however, taken away from him either the inclination to think for himself or the desire to see and express in his own way the facts of nature which have appeared to him as worthiest of his consideration as an artist. Perhaps the most obvious characteristic of his work is its suggestion of direct inspiration. It has always an air of having been done because he had found something stimulating to his artistic sense and something which incited him to spontaneous effort—not because the subject reminded him of a motive which one of his predecessors had dealt with. When he is choosing his material he does not stop to think whether it will make a picture like a De Wint or a David Cox, but whether he can with the same purity and



## *Claude Hayes, R.I.*

freshness of technique that they attained arrive at a result which will sum up thoroughly his own conception of what a picture should be.

That, in fact, is what marks the difference between him and the ordinary unimaginative follower of the prescriptions of a school. He does not take on trust even the master's view of nature, and he does not assume that even the master's devices of interpretation are the only possible ones. He prefers to do his nature study for himself and to depend upon his own impressions in his selection both of the matter and the manner of his work, while the school follower has no ambitions beyond the faithful—and mechanical—reproduction of a sort of pattern which the master has designed. Mr. Hayes is rightly anxious that his pictures should look as if he had painted them himself; the man who hangs on to the skirts of the great achieves the summit of his desire when he produces something that might be mistaken for the work of someone else.

And certainly Mr. Hayes has made impossible any question about the authorship of his water-colours. His personality is too apparent in everything he does, his style is too definite and his

point of view too clearly expressed for anyone to think of ascribing his productions to any other painter. Yet it is not because of any mannerism that his work is so easily identified; in his case the personal note has not degenerated into a convention, and the distinguishing qualities of his style have not been formulated into a regular system of treatment. He uses the medium with a full sense of its possibilities and with a certain resourcefulness that can be sincerely commended, but he avoids those facile tricks of handling which sometimes grow upon the artist who has acquired a very thorough command over the mechanism of his craft.

Indeed, it can fairly be said that the way in which he paints a particular subject is suggested to him by the impression which that subject has made upon him. Always he seeks for directness and spontaneity, for a frank and clear statement of the pictorial facts which he wishes to realise; but whether he uses only a few broad washes or whether he works with crisp and sharply defined touches depends entirely upon the character and nature of those facts—he varies his technical method as the occasion seems to demand.



"FORDWICH FARM, KENT"

BY CLAUDE HAYES, R.I.



"AN OLD RUIN IN SUFFOLK."  
BY CLAUDE HAYES, R.I.





*Claude Hayes, R.I.*

Or rather, he varies his executive processes to suit the varieties of nature. When he has an elusive effect before him, full of subtleties of aerial tone and colour, his treatment has a very significant breadth and delicacy. When he is confronted with the well-marked forms of a detailed landscape, in which there are obvious actualities that must not be evaded, he is exact and precise and he searches out with scrupulous care the things that count in the composition. But even then he does not become restless or incoherent: the details are kept in correct relation and the largeness of the general effect is not lost by any over-insistence upon subordinate parts. His sense of proportion is finely trained and guides him always to the right conclusion.

All this is because he has made an intimate study of nature his lifelong habit and because he has guarded himself most carefully from giving way to the temptation to take for granted anything which nature might choose to reveal to him. He sees now, after many years of practice, that to retain his receptivity and to be ready to respond to new impressions is just as important as the acquisition of a true sense of nature's infinite variety was to him at the outset of his career.

He is still capable of being surprised by the unexpectedness of nature; it is still possible for her to stir him to enthusiasm by fresh manifestations of her charm; and as the outcome of these surprises and as a consequence of this enthusiasm he can still strike the note of novelty in his work and touch fresh heights of achievement.

It is true enough to say that his study of nature has been a lifelong habit, for he began it when he set to work to study art. As a student he had his training—for three years—in the Royal Academy schools, and afterwards he went through a finishing course at Antwerp, under Verlat. But even then he made time for painting out of doors, and he was not long out of his student days before he settled down finally to paint landscape and nothing else—after some experiments in portraiture and figure work. His choice of water-colour as his chief medium was not a result of his art school training—for some mysterious reason water-colour is not taught in schools—but came from the conviction that it was the painting method which suited him best and with which he could attain most successfully the results at which he was aiming.

That this conviction was well justified is



"ON THE RIVER WEY, GODALMING"

BY CLAUDE HAYES, R.I.





"A BREEZY HAYMAKING"  
BY CLAUDE HAYES, R.I.



“PLOUGHING NEAR DUNWICH, SUFFOLK”  
CHARCOAL SKETCH BY CLAUDE HAYES, R.I.



*Claude Hayes, R.I.*



CHARCOAL SKETCH

BY CLAUDE HAYES, R.I.

sufficiently proved by the position he holds to-day in the British school and by the estimation in which he is held by his fellow-artists and the general public. He is a member of such important art societies as the Royal Institute of Painters in Water Colours, the Royal Institute of Oil Painters, and the Royal British Colonial Society ; he is represented in the permanent collections at Preston, Dudley, Belfast, and Cape Town ; and he is a popular favourite with all those art-lovers who are capable of appreciating the value of work which combines sincerity of purpose with consummate executive skill.

Artists like Mr. Claude Hayes—there are not too many of them, by the way—are, indeed, indispensable links in the chain which connects the great art of the past with the art as great, it is to be hoped, that the future will produce. They remind us of what there is, perhaps, some danger of our forgetting—that the continuity of a nation's artistic achievement is well worth maintaining, and that the men who understand best the work of yesterday are the real pioneers who are preparing the way for the work of to-morrow. We owe to them a debt that will not be easy to repay.

A. L. BALDRY.

“THE STUDIO” YEAR-BOOK OF  
DECORATIVE ART, 1916.

THE eleventh issue of this annual publication is now in course of preparation and will be ready about the end of April. As before, it will form a comprehensive survey of the most important work which has been produced recently in the varied branches of Decorative and Applied Art, more especially in their relation to the artistic construction, decoration and equipment of the home. With the co-operation of the leading architects, designers and craftsmen the Editor has been able to bring together a most interesting collection of material from which to select the illustrations. Besides the work of Great Britain and the United States, a section will be devoted to the productions of some of the British Colonies, a subject which has a peculiar interest at the present time. Another new feature will be an important article, fully illustrated, on the interior decoration and furnishing of a small country house, which will supplement the articles appearing in the previous issue. As usual the volume will be copiously illustrated and every effort will be made to maintain the interest and artistic quality of this unique series of Year-books.



"NEAR OKEHAMPTON, DEVON."

BY CLAUDE HAYES, R.I.



"NEAR WAREHAM, DORSET."

BY CLAUDE HAYES, R.I.





## *Modern Swiss School of Alpine Landscape Art*

THE MODERN SWISS SCHOOL OF ALPINE LANDSCAPE ART AND THE WORK OF EDOARDO BERTA. BY PROF. ROBERT MOBBS.

IN an interesting article in the "Journal de Genève" on the Oxford of to-day, Mr. Robert De Traz, while dealing in appreciative terms with Mr. Sadler's contribution on Alpine landscape painting, to "Oxford Mountaineering Essays," expresses surprise that the writer should almost entirely have ignored Swiss artists and only made mention even of such a master as Segantini. I, for one, share Mr. De Traz's surprise, all the more that the achievements of modern Swiss painters in this domain—peculiarly their own—are of the first importance.

If the publication of J. J. Rousseau's "Nouvelle Héloïse" "marks the beginning of Alpine worship and the sense of mountainous beauty," the accomplishments of Horace Bénédict de Saussure, at once as profound lover of the Alps and zealous promoter of the Arts, mark the commencement of a movement in Geneva which contributed to the rise of that school of Alpine painters of which "De la Rive was the precursor" and Calame and Diday the most representative members. These

artists approached Alpine nature in the romantic spirit, and their work is, in truth, romanticism in art. Their imagination was too deeply moved by the mountain, as theatre of the loosened energy of elemental forces, or as background to decorative effects of forest and torrent, to permit of their dwelling upon its simple, eternal character. In reaction arose the modern Swiss school. The aim of such artists as Baud-Bovy, Segantini (who, though born at Arco, spent the best part of his life amongst the Alps), Ferdinand Hodler, Alexandre Perrier, Albert Trachsel, and others, has been to break away from this conventional conception of the Alp, and, as Mr. De Traz says, to paint, what Mr. Sadler regards, and rightly so, its veritable character as Nature's monumental architecture. How far they have succeeded is well known on the Continent. Who has understood the Alps better than Baud-Bovy or Segantini? These artists knew and conformed to the difficult conditions under which higher Alpine landscape art is alone possible. While others have been content to wait, in lower regions, on those magical moments "pendulous 'twixt the gold hour and the grey" when the snow-clad peaks loom through a vaporous atmosphere like flaming "bastions fring'd with fire," they on the contrary lived in communion with the majestic



"RETOUR DU 'CORPUS DOMINI'"

(Musée de Lausanne)

BY EDOARDO BERTA



## Modern Swiss School of Alpine Landscape Art



"VENT DE MARS"

BY EDOARDO BERTA

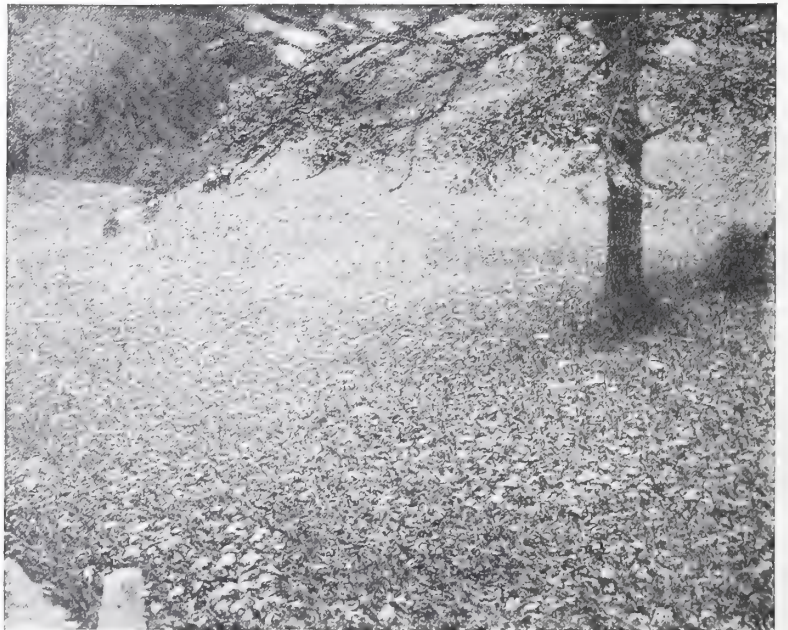
technical asperities of which the artist has bent to his use with rare effect; and Edoardo Berta's beautiful and impressive St. Bernard landscapes, revealing the strong appeal of mountain solitude to the pensive imagination of one of the most temperamentally poetic of Swiss painters. In studying the Alpine landscapes of these artists, one cannot fail to feel that the mountain has been the School of Nature where they have grown up to the full consciousness of their vocation.

summits in their own cold, luminous, silent upper world. And turning to living Swiss painters, the same may be said of Charles Giron, for he too is at home in those higher altitudes, and as a landscapist his subject by predilection is the Alp.

The character of the Alps "as Nature's architecture outside and above our civilisation" has surely never been more effectively treated than by Ferdinand Hodler and Albert Trachsel. For sheer primitive vigour in building up into a picture the rugged structural character and unity of the mountain, and making one feel the *rockiness* of the rock and the massiveness of the pile, few painters can equal Ferdinand Hodler. His *Die Jungfrau* is a masterpiece in this respect. And in Albert Trachsel's water-colours, the architecture of the mountains emerging from what seems the uncertain dawn of things is, as it were, carved with the brush. The spirit of a world in the making is with these artists; in them has survived in a marked degree a strong, primitive cosmic sense.

To their works must be added those, so remarkable in their way, of Alexandre Perrier, in which the monumental form and granitic nature of peak and ridge are rendered by a process, the

Some Swiss painters have been attracted not only by the rugged Gothic of the Alps, but by the more classic form of the Jura or Mount Salève. The latter, seen in the glow of sunset which brings out the distinctive character and value of its rocky ledges, has furnished A. Perrier with the theme of several of his best pictures, and L. Rheiner, whose impressionistic paintings of "la Côte d'Azur" landscape are an intoxication of delight to the eye, has shown, specially in his water-colour drawings of Mount Salève, his capacity not only to deal with the magic revel of light in the South, but with the



"PRÉ FLEURI"

BY EDOARDO BERTA



## Modern Swiss School of Alpine Landscape Art



"FIN DE PRINTEMPS"

BY EDOARTA BERTA

ribbed structure of mountain rock weathered by the atmosphere of central Europe. A few painters are lending their talents to the eccentricities and crazes of the moment, but they are not in the direct line of the evolution of the modern Swiss school. Its real representatives—to be found in all parts of the country—are distinguished by an independent attitude, intense sincerity and individuality, and their rallying point is in disinterested devotion to art and genuine national spirit. The latter characteristic is worthy of note, for at this moment of peril to the national life, the authentic Swiss spirit is finding voice in its painters and poets. They have not only laid under contribution Alpine and Lake-side scenery, the history and characteristic types of the land, but have drawn inspiration from its great primitive traditions. The work of Ferdinand Hodler is steeped in the old Swiss spirit, and no painter has

evoked so powerfully and vividly the heroic period of Swiss history. His significance in relation to the present school and to contemporary European art has been well defined by M. G. de Reynolds. "To the French, Hodler may have seemed to be German; the Germans perceive that he is not; and this apparently intermediate position leads, on his part, neither to concession nor to neutrality. Hodler, that rugged Bernese, has been the first in our country to find a language and create a style. His work has been a liberating power." It is the custom here, every now and then, to have a storm in a tea cup as to this master's technique. He is blamed for lack of magic of touch, refinements of "*métier*." But it has been very clearly shown by M. Mairet that the art of Hodler is above all that of "*la grande décoration*" as it was understood by the Egyptians, the Greeks, the Byzantines, the Etruscans, and the artists of the twelfth century, and



## Modern Swiss School of Alpine Landscape Art



"L'OR DE L'AUTOMNE"

BY E. BERTA

that he employs with mastery a language and style eminently suited to the expression of such an art.

And now turning to other and different painters—with what charm and intimacy the beauties of Geneva lake-side scenery or the history, customs, quaint, quiet corners of the dear old city have been treated by De Beaumont, Estoppey, Silvestre, Simonet, Reuter, Rhefous, Coteau, Van Muyden, Duvoisin, and others; with what feeling for a humble but independent lot, Valaisan and other Swiss peasant types and mountain village life have been evoked by Giron, Rhefous, Burnand, Van Muyden, Bieler, Hermenjat, and such promising young artists as Max Buri, Edouard Vallet, E. Boss, E. Wurthenberger; with what ceaseless and perhaps excessive technical research Cuno Amiet and Giacometti have dealt with effects of light, atmosphere, and snow on landscape and human nature in the Grisons or the Bernese Oberland; with what blending of idealism and realism Paul Robert—one of the greatest living Swiss painters—has expressed his dream of the coming of the Kingdom of God in his own canton, in the beautiful mural paintings with which he has adorned the Neuchâtel Museum; and how profoundly the poetry and beauty of the Tessin have permeated the art of Edoardo Berta, Pietro Chiesa, and all the members of the Tessinese group.

Amongst these artists Edoardo Berta stands in the front rank by virtue of his entirely artistic temperament and spirit as well as by his special

gifts. He is a devotee of the religion of the beautiful. Some years ago I contributed an article on his life and work to *THE STUDIO*. Since that time he has matured, but has carried the freshness of his youth into the work of his prime. It inspires a ripper experience, a surer technique, a fuller vision. He has felt the influence of the schools, has been urged on beyond them by love of Nature and sincere, passionate effort at self-realisation, and has attained to the perfect law of liberty in his art. Like Otto Vautier, though in a different manner, he is eminently a painter's painter in more than one secret of his masterly technique. He is more: a poet-painter like the brothers Chiesa (the one with the brush and the other with the pen), and with them the theme he loves above all is his own Tessin. The poetry of its landscapes, its old buildings, its gardens of the dead and of the living, its very life has entered into his soul and imagination, inspiring him in the execution of a series of beautiful and intensely intimate and personal paintings which are a permanent contribution to Swiss art. If ever Nature in that marvellous canton has taken an artist aside and whispered her secret into his soul, she has done so in the case of Edoardo Berta, because reverence and simplicity of soul have kept his ear open to her authentic



"GÎTE EN MONTAGNE"

BY E. BERTA

## Modern Swiss School of Alpine Landscape Art



"HARMONIES TRANQUILLES"

BY EDOARDO BERTA

voice and his vision sensitive to the great moments of her self-revelation.

M. Berta is not only a painter, he is an Art Teacher, and one after Ruskin's or William Morris's own heart. Under the auspices of the Board of Education of the Canton Tessin he is engaged in bringing out a work, the "Monumenti Storici ed Artistici," destined to be of immense service to art students in their studies and to the public in quickening reverence for what has been in harmony with the landscape, by keeping before the eye the most characteristic vestiges of architecture in the canton. This work stands in intimate relationship to M. Berta's life-work as a painter. He says "It is the crowning result of a whole series of efforts I have made as painter, professor, and member of the Board of Fine Arts, to call attention to the beauties of our traditional art, with a view, if not of arresting, at least of diminishing, the degenerating effects of certain æsthetic fashions which, of late years, have been imposed upon us, breaking the harmony of our buildings with the serenity of our landscape."

From the foregoing study I venture to think I have made it clear that a school of artists exists in

Switzerland whose work merits the most careful study. A country which possesses painters of such varied and commanding gifts as Ferdinand Hodler, Charles Giron, Paul Robert, Eug. Burnand, Alex. Perrier, A. Trachsel, Ed. Berta, P. Chiesa, O. Vautier, etc., not to mention those who have recently passed away, but whose work is destined to survive, is artistically vital, and the time has more than come when the works of the modern Swiss school should have as fair a chance of being seen and appreciated in London and New York as they have long had in Paris and Munich.



"SOIR EN MONTAGNE"

BY EDOARDO BERTA



## *The Lithographs of Corot*

### THE LITHOGRAPHS OF COROT. BY D. CROAL THOMSON.

ALTHOUGH the connection may seem a little remote at first, yet it is true that the production of Lithographs by Corot was a direct result of War.

Like the great majority of artists in the present crisis, Corot in time of war found it impossible to maintain the ordinary course of his work, and, as many others are doing just now, he looked around for some medium of expression different from that which he usually employed. He felt it necessary to occupy himself in some artistic way, even although most of his time for months had been spent in distributing in charity the worldly goods with which, happily, he was then well endowed, Corot could not easily bring himself to continue painting the landscapes for which his name had already become celebrated, and the period of stress fell upon him towards the end of his long life. By this time he had produced many famous landscapes, almost always in these latter days with the tree foliage delicately and tenderly painted, "pour laisser passer les hirondelles," as he was wont to express his beautiful ideality.

In was in 1871, just after the taking of Paris by the Prussians, that Corot made his only serious achievement in the art of Lithography. He had remained in Paris during the four months of siege, and, although far too old to shoulder a rifle, he was ardently patriotic, and spent most of his time in visiting the sick and wounded, or helping to mitigate the sufferings of the poor.

After the war Corot took a journey to the North of France, where he had been before, and had many warm friends, especially the incomparable Alfred Robaut at Arras, and it was there that, while occasionally painting, he also spent some time in developing his skill in lithography. He did not draw on the stones themselves, but, like Senefelder and Whistler and many other artists who have used this method, he made his drawing on the autographic paper which any clever workman can readily transfer to the lithographic stone.

The by-paths explored by an artist in the course of a long life are always interesting to his admirers, even though no great mastery may be found in the particular production under consideration. But when, in addition to the ordinary interest, there is added the certain charm of mastery in production the position is altered.

Corot was one of the great masters of landscape

painting, and his rendering of the sweetness and poetry of the afternoon or evening has never been equalled by anyone before his time or since. His occasional and usually successful efforts in etching are still generously recognised by collectors, but as a worker in lithography he is scarcely known at all. It is true that he did not spend any lengthy period in preparing lithographic drawings, and, in fact, it was only because his friend Robaut smoothed the way at a time of special stress that he gave his mind to the medium, and produced the dozen examples which were published in a portfolio in 1872. He also made a small number of other lithographic drawings both earlier and later; but these were very few indeed, and this series of twelve forms his special contribution to art in this form. At various times, too, a good number of his paintings were reproduced by lithography, and in 1870, just before the war, a series of them by Emile Vernier, having a notable introduction by Philippe Burty, was successfully launched; but these were not the personal work of the master, although in all probability proofs of them were submitted to him before publication.

The series of twelve lithographs, of which eight are now here reproduced, formed the 1872 portfolio, the issue of which was limited to fifty sets. These were drawn by Corot on the transfer or "autographic" paper mentioned above, and mechanically transferred to the stone, from which practically any number could have been printed. The only reason for restricting the number to fifty was to make the publication scarce and therefore to be specially treasured by subscribers. The copy I possess is numbered twenty-one, and this figure is authenticated by Corot's own signature underneath.

Our old artist—Corot was then in his seventy-sixth year—found a certain delight in working on these drawings, and it is surprising that even at his advanced age he did not pursue the matter further. The only explanation is that he had been gently persuaded to it by his enthusiastic pupil, Robaut, and as soon as the strain of war time was overcome, he experienced still more pleasure in returning to the pursuit of what he called his ordinary work. It is noticeable, however, that Corot did not immediately proceed with the same character of landscape painting in oil as he had gradually been developing—that which he called the feather tree composition. Several of the pictures he painted immediately after the war were strongly tinged with his earlier and more precise and prosaic manner, and it was some months before he gave his trees the delicate

## The Lithographs of Corot

quality he sought to achieve so that "the swallows could fly through"; nevertheless it is to be observed that many of his finest pictures—the most subtle, the most poetic—were painted in the brief period between the cessation of the war in 1871 and his death in 1875.

The question whether a drawing on transfer paper can be properly designated a lithograph has sometimes been disputed, and the fact remains that these are not drawn directly on the lithographic stone from which they are printed. The transference from the autographic paper to the stone is, however, merely a mechanical piece of work that any ordinarily intelligent workman can accomplish, and in my view it is quite proper to call these prints lithographs, as it is through the lithographic process that they are multiplied.

There was once a famous lawsuit over this very point. In the "Saturday Review" of December 26, 1896, an article by Mr. Walter Sickert appeared which argued that for Mr. Joseph Pennell, whose work was in discussion, to pass off drawings made on paper as lithographs was "misleading" and "amounted to a charge of dishonesty." An apology was demanded and refused, and in the following April Mr. Pennell, supported by Mr. Whistler, brought an action against the writer, and was awarded £50 damages. I remember the excitement of the trial, which made some good reading in the newspapers of the time; and as I was one of the witnesses, I attended throughout. When the case was half-way through I was unwise enough to declare that I was sure Mr. Pennell would win and that he would get £200 damages, and my disappointment at the smallness of the sum awarded was severe. But perhaps the amount was large from the point of view of a British jury, for the courts had awarded Whistler only one farthing in the famous Ruskin trial nearly twenty years before.

It was this transfer paper that Whistler used in his lithographic work, and he always carried it with him when not employing colour. I well remember sitting beside the fascinating artist in my own drawing-room while he sketched in and completed the now well-known lithograph of my daughter. And I also remember on another occasion piloting Whistler, who had his litho-paper in his hand, down to Blackheath to visit that sympathetic collector Mr. Alexander Young and his wonderful gallery; yet Whistler found no subject that day, and returned home with me rather disappointed, and with an empty drawing sheet.

Of the eight subjects we reproduce from the series

of 1872 four were executed in Arras and four in Douai, and the titles printed are those given by Alfred Robaut when he prepared a list of all the artist's work. Our first plate, *Le Repos des Philosophes*, is one of the most characteristic of Corot's subjects, and it was also the first in the 1872 portfolio. The little figures, as was almost always the case in Corot's pictures, are treated only as part of the general composition, and the real charm is conveyed in the interlacing tree trunks and above all in the softness and lightness of the foliage. In the next, *Le Clocher de Saint-Nicolas-lez-Arras*, the feathery trees are again in full evidence, and altogether this is one of the most charming of the number.

*Le Rencontre au Bosquet* is the most hastily produced of all, and the indication of the trees to the left is a kind of shorthand sketching which is interesting to see when made by a master, but in a less skilful hand would be unintelligible. The figures are also hinted at rather than drawn. The fourth (of the mill of Cuinchy near Douai) has points in common with the earlier and the later works by the artist. The cottages recall the form he employed in his earlier days; while the trees, and especially the one fallen across the foreground, remind one of the picture of the *Route d'Arras* in the Thomy-Thiery collection, where the same idea is employed to enrich the front plan of the composition. The fifth, *Souvenir d'Italie*, is a very careful and complete composition, and was certainly produced from one of Corot's earlier studies. The castellated building was frequently employed by our artist in his early years, and no point in a picture seems to have impressed itself so much on him during the whole course of his artistic career. He returns again and again to it, and it must be allowed with unfailing success. In this print the tones of the landscape are most carefully and accurately rendered, and altogether it is one of the best of Corot's lithographs.

Of the remaining three lithographs, *Le Coup de Vent* is only a brilliant recollection of one of his best known pictures, while *La Tour Isolée* is a pen-drawing made on transfer paper, and therefore has less quality of tone than the others, which were drawn with crayon or chalk. In the last, *Le Dormir des Vaches*, the masses of the trees are much more heavily represented than in most of the others, and the general arrangement is almost suitable to be worked in tapestry.

A word may be added respecting the four remaining subjects of the portfolio which are not here reproduced. *Le Cavalier dans les Roseaux*



## *The Lithographs of Corot*

is rather heavy, with trees and cottages and a horseman, who, although by no means accurately drawn, still moves along. Another is of Willows, with all Corot's finest qualities of tone and composition. In the other two there are large figures in the front plan, which are somewhat out of proportion to the landscape, and therefore not very attractive.

In addition to the twelve auto-lithographs described and four "direct" lithographs there existed also three subjects drawn on transfer paper, two of which were afterwards published. In 1871, when experimenting to execute the twelve folio lithographs, Corot made a sketch on paper, *Sous Bois* at Arras, of which only a few copies were pulled. The subject was simply some trees, with indications of a cow in the foreground, on paper ten by eight inches, upright, and very roughly executed, so that the artistic interest is at a minimum.

The other two were issued in July 1874, just a few months before Corot died, and one hundred proofs were published. Both of these are charming and characteristic drawings, with feathery trees, equal in quality to any of the portfolio dozen. They were entitled *Le Fort Détaché* and *La Lecture sous les Arbres*, and in both the foliage is very delicately drawn.

Of what may be called "direct" lithographs, *i.e.* drawings actually made on the lithographic stone itself, and not by means of autographic or transfer paper, there are only four examples known to have been prepared by Corot, and of these proofs of one only are in existence. In 1873, when the indefatigable Alfred Robaut was preparing his list of the artist's works, Corot, in answer to his questionings, could only remember these four; and, as stated, of three of these no proofs can be found. Corot made little drawings showing the designs of all of them for M. Robaut, but these were only vague recollections made fifty years after the originals were drawn on stone. Even their dimensions were forgotten by the artist, and all he could recollect was that they were about quarto size.

The one of which two proofs exist measures about seven inches in height by four in width, and was prepared in the year 1836 to illustrate a small brochure for a play called "*La Caisse d'Épargne*," by Edouard Delalain, with music by his brother Henri Delalain, who wrote under the name of St. Yves. These young men were sons of Corot's old friend Delalain, with whom he was engaged in business before he finally became an artist. In the lithograph Corot's

work consisted of the figure of Mdlle. Rosalie, a peasant girl in clogs, but piquant and full of life, and this design was placed in the centre of the page, and measured about four inches high only. It was therefore far from important, but being Corot's first and only existing example of such draughtsmanship, it is specially interesting.

It was in 1822, when the painter was still at Delalain's office, that he made the three lithographs vaguely indicated fifty years later to M. Robaut. Corot related that he remembered stealing out of Delalain's house to carry the lithographic stones to the printer. One of the sketches was *The Guard Dies but Never Surrenders*, and shows a Grenadier standing before a large tree trunk grasping his flag and surrounded by English soldiers who thrust at him with their bayonets; another was called *The Plague at Barcelona*, and showed a peasant seated in the foreground desolate and alone; and the last represented a village fête in the style of the Flemish Kermess, and it had a very large number of figures.

Therefore, when Corot again began drawing lithographs in 1871, his previous experience, being of figures only, was of very little service to him, but he would remember the general manner of working; and therefore the idea, when proposed to him at a time when he wanted something fresh, proved interesting and acceptable.

In order to complete this brief sketch of Corot's work outside his painting, it may be stated that he executed fourteen plates in etching, several of them being remarkably fine landscape subjects. These, which are not now difficult to obtain from the principal dealers in prints, will be found very interesting to the collector. Corot also made many experiments in glass processes, a character of work which various artists occupied themselves with about 1860—Millet, Rousseau, Daubigny all experimenting in it. The process consisted of pouring coloured varnish over a sheet of glass, and when dry removing it either by a brush or point, so as to make it partly or wholly translucent, thus forming a sort of negative of which ordinary photographic prints could be prepared on sensitised paper. Corot seems to have enjoyed this kind of work, for he prepared over sixty different plates, from which our great authority for these details, M. Nelaton, prints reproductions collected by M. Alfred Robaut. And finally it may be noted that Corot at his death left nearly six hundred drawings of various kinds, mostly in black and white, some of them complete but the majority very slight.

D. C. T.



"LE REPOS DES PHILOSOPHES."  
BY J. B. C. COROT





"LE CLOCHER DE SAINT-NICOLAS-  
LEZ-ARRAS." BY J. B. C. COROT.



"LE RENCONTRE AU BOSQUET."  
BY J. B. C. COROT.





"LE MOULIN DE QUINCHY PRÈS  
DOUAI." BY J. B. C. COROT



"SOUVENIR D'ITALIE."  
BY J. B. C. COROT.





"LE COUP DE VENT."  
BY J. B. C. COROT.



"LA TOUR ISOLÉE."  
BY J. B. C. COROT.





"LE DORMOIR DES VACHES."  
BY J. B. C. COROT.

## *An American Sculptor: Cyrus E. Dallin*

### **A**N AMERICAN SCULPTOR : CYRUS E. DALLIN.

WHAT the English sculptor, Herbert Ward, has done for the blacks of Africa, Cyrus Dallin has achieved for the American Indians. His genius has penetrated beneath the outward semblance to the soul of this misunderstood race, and has given us precious records in stone and marble of their true character.

Born in 1861, under the shadow of Utah's snow-crowned mountains, his earliest recollections are of the friendly Indians who traded in his village of Springville. His parents had come from England in 1851 to seek their fortunes in our western territories. Life there, at this early period, was a continual struggle; for the women especially, the hardships were very great. But Mrs. Dallin was one of those brave pioneer spirits without whom our West would be to-day an undeveloped country. With eight children there was much to be done in the little log-cabin, and many chores fell to the part of young Cyrus, who was so passionately attached to his mother that for her sake he was

willing to herd the cows, to cut the firewood, to go barefooted and wear the patched-up clothes of his father. When only fourteen he and a comrade contracted to drive a produce wagon for fifty cents a day between Springville and Alta City, a silver mining camp in the Cottonwood Canyon, to which they sold their vegetables. Forty miles was a long distance to drive over mountain roads, and the boys had to carry their supper and bivouac overnight in woods inhabited by the Piute and the Ute Indians. Fortunately the "Redskins" were always kind to the boys, teaching them all kinds of games and permitting them to play in their wigwams.

In spite of poverty and the impossibility of receiving technical instruction in the West, Cyrus made up his mind to become a sculptor. In order to earn more money he insisted on working as a common labourer in one of his father's mines. Here he was first employed to cook for himself and three others, then in sorting ore, loading it upon a barrow, wheeling it to the shaft, and screening it. One day the men struck a bed of soft white clay. This was the lad's opportunity. He improvised a few tools and modelled two life-sized



"THE HUNTER" (FOUNTAIN FOR ARLINGTON, U.S.A.)

BY CYRUS E. DALLIN



## *An American Sculptor: Cyrus E. Dallin*

heads. These so delighted the miners that they spread the story of his genius far and near. It happened that there was soon to be a sort of country fair in Salt Lake City, and the heads were sent there for exhibition. Two wealthy men became so interested in the boy's evident talent that they raised money to send him to Boston, where he began his art studies with Trueman H. Bartlett, paying for his tuition by work in the sculptor's studio. At the end of a year he went to Quincy, Massachusetts, and worked for Sidney H. Morse. When twenty-one he began to receive so many orders for his own work that he decided to take a small studio in Boston. He remained here about six years, labouring with uninterrupted industry.

From this time on his progress has been a continual triumph, beginning with the gold medal voted him in 1888 by the artists of New York for his *Indian Hunter*. He was now sufficiently "established" to go abroad for two years and study in Paris. Here he modelled the *Signal of Peace* which received a medal at the Columbian World's Exposition and was purchased for the City of Chicago by Judge Lambert Tree. After his return to America and his marriage to Vittoria Colonna Murray, of Boston, he spent three years with his wife in Utah, working from Indian models, then went for another

three years of study to Paris. He entered the atelier of Jean Dampt that he might gain a greater mastery of technique. It was during this period that he modelled his now famous

*Medicine Man*, which was purchased in 1903 by the Fairmont Park Association of Philadelphia. At its unveiling the Indian La Fiesche, a pupil of Hampton College, explained its meaning: "The prophets and priests, termed in Indian language the Men of Mystery, were called by Europeans 'Medicine Men.' The entire life of the Medicine Man was devoted to his calling. His fasts were frequent and his mind was occupied in contemplating the supernatural. His services were needed when children were dedicated to the Great Spirit; for the installation of chiefs; for councils of war. . . . Travellers believed that a very different character, a so-called 'Healer,' whom intelligent Indians held in contempt, was the real Medicine Man, to the serious misunderstanding of the religious beliefs of my race. . . . I cannot discuss from the standpoint of an artist the work of your sculptor, but in the expression, the dignified bearing, the strength of pose, I recognise



"THE WARRIOR"

BY CYRUS E. DALLIN

the character of the true Medicine Man—he who was the mediator between his people and the Great Spirit. . . . This artist has been gifted with the imagination to discern the truth which underlies a



"THE SUPREME APPEAL"  
BY CYRUS E. DALLIN



## *An American Sculptor: Cyrus E. Dallin*

strange exterior. The horns upon the head of the Medicine Man, or priest, symbolised the power of the Great Spirit: his nudity typified the utter helplessness of man in contrast to this almighty power." The deep impression that Mr. Dallin's sculpture has produced on this usually unimpressionable race is the highest tribute that can be paid his genius.

A sincere seeker after truth, this sculptor gives us all the characteristics of his individual models, but in them he perceives, with the vision of the seer, the prophet, types of a race that has fallen under that terrible law, "the survival of the fittest."

In talking of his work Mr. Dallin said: "I always strive to express some emotion because I believe that to be the only thing which constitutes art. Of course, we must have technique, the more perfect the better, but we care too much to-day for the manner in which a thing is done. Unless a statue, a picture expresses something, unless it has some message to convey, I consider it useless. Now

Rodin possesses emotion and the power of communicating it to his work, so that all who study it must know that he is a great man, that he has a bigger gamut than any living sculptor. I do not mean that I *like* all his things; often I see something that makes me feel 'I wish he had not.' But he is making visible the age in which he lives, and you know that this age has a neurotic side. Nearly all French sculptors make the external, the appearance, very perfect; their technique is marvellous, but they lack Rodin's powers of perception and expression; he sees and understands more profoundly; he gives us life. That is because he works as the Greeks worked, from Nature; he is their legitimate descendant. Rodin, Michelangelo, the Greeks!"

This eulogy of a fellow-sculptor shows the largeness of Mr. Dallin's mind; he possesses another unfailing quality of genius—simplicity. "We artists are always children, hoping, expecting something

new and wonderful to happen. I tell my pupils that art keeps us young because it keeps us close to Nature. So long as we study her we have enthusiasm for our work, we grow; growth is a characteristic of youth, old age alone stands still. When we no longer progress we are old, no matter what our years may be."

Judging by his work, there is no danger of Mr. Dallin's growing old. His sculptural qualities continue to improve, his mastery of technique increases. His stooping figure of *The Hunter* is so alive that we watch to see this warrior leap, with a single movement, in pursuit of game or to defend himself from some hidden enemy. In order to be ever prepared, the Indians crouch to drink, tossing the water up with their hands, instead of lying flat and taking it in their mouths, as do more civilised woodsmen.



"MY BOYS"

BY CYRUS E. DALLIN



"THE ARCHERY LESSON"

BY CYRUS E. DALLIN.



"THE MEDICINE MAN"

BY CYRUS E. DALLIN  
(Fairmont Park, Philadelphia)



## *The Royal Society of Painter-Etchers*

All the representations of his old friends the Indians reveal a deep insight into the character of this unhappy race, but in none does he express such perfect comprehension of the Indian's heartrending condition as in *The Supreme Appeal*, where the soul of the Red man seems to speak through the imploring gesture of head and hands, and his whole body is tense with desire, with supplication.

The artists of Boston, recognising this as a masterpiece, believed that it should be secured for the city with which the sculptor has been so long identified. They therefore petitioned the citizens to contribute twelve thousand dollars for its purchase, and they at once complied.

The portrait busts by Cyrus Dallin, though admirable in workmanship, do not always possess the vital, lifelike qualities of his Indians. The soldiers' monument recently erected in Albany, his equestrian statues of Lafayette, Sherman, Reynolds, all show a painstaking reverence for his art and a devotion to truth that are characteristic of the man, but they are not "the title-deeds to immortality on which fame rests" as are his psychic interpretations of the Indians.

A. SEATON-SCHMIDT.



"MY MOTHER" (MARBLE BUST) BY CYRUS E. DALLIN

## THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS.

If the recent annual exhibition of this Society—the thirty-fourth since its foundation in 1880—contained but few prints of exceptional importance, it can at least be said that the collection as a whole was quite up to the average of recent years, and that is saying a good deal, for the average is certainly one that entitles the members and associates to commendation. One would wish, perhaps, that the predominance of architectural motives might be less insistent at these exhibitions, and that figure subjects might claim more attention from those who practise the arts which come within the cognisance of the Society. In saying this we are not unmindful of the valuable work done by our etchers and engravers, past and present, in recording the aspect of numberless edifices of great historical interest, thereby rendering a signal service which future generations as well as our own will appreciate, and we should not like to see this work neglected; but we think that a greater diversity of motive would add to the interest of a large assemblage of prints which, restricted to monochrome effects, is from its very nature calculated to create an impression of monotony. That this impression is mitigated on closer acquaintance is largely due to the fact that the adherents of the Society are for the most part artists who, whatever influences they have been subject to, have an individuality of method and thought which asserts itself in their work, and also to the fact that between them they practise many varieties of technique.

The honours of the recent exhibition belong to mezzotint, although as a matter of fact there were scarcely half-a-dozen prints representing this species of engraving in the show. But *The Night Picket Boat at Hammersmith*, the sole contribution of the President, Sir Frank Short, R.A., would in itself entitle mezzotint to the honours, so admirably is it employed to interpret a nocturnal theme, even without the able support of Mr. Gaskell's *Harlech Castle* and Mr. Lund's *Spate in the Highlands*. We noticed, too, a commendable example by Mr. Percy Lancaster, one of the Society's recent recruits and an artist who in his mezzotint *Old Age* and other prints has amply justified his election. Aquatint was well exemplified in the work of Mr. Gaskell and Mr. Alfred Hartley among others, and the effective use of the soft ground was demonstrated in prints contributed by Mr. Nelson

## The Royal Society of Painter-Etchers



"HAZY MORNING, LAKE COMO"

AQUATINT BY ALFRED HARTLEY, R.E.

Dawson. Mr. Gaskell was again seen to advantage as an exponent of the dry-point method, in which excellent results were also displayed in prints by Mr. W. P. Robins, Mr. John Wright, and Mr. Sidney Tushingham (one of the very few artists represented by portraiture).

Turning to the general body of exhibits, etchings pure and simple for the chief part, we shall have to content ourselves with enumerating a few of the more notable contributions apart from those which are reproduced in our illustrations—such as M. Béjot's *St. Malo vu de Dinard*, *Le Moulin de la Galette*, *Montmartre*, and *Le Pont Neuf*, Mr. Charles J. Watson's *Marsh Farm*, Mr. J. R. K. Duff's *Boy shearing Lamb* and kindred subjects, Mr. Axel Haig's *A Street in Toledo with the Cathedral*, showing that the veteran artist's hand still retains its vigour; a couple of portraits by Mabel Robinson and Mr. F. H. Townsend respectively, Mr. Malcolm Osborne's *Loches*, Sir Charles Holroyd's *Bent Beech*, Mr. Sydney Lee's *The Monastery*, Mr. Bernard Eyre's *Peña Colorado*, *Navarre*, Mr. Percy Robertson's *The National*

*Gallery* and *Storm-clouds over the City*, Mr. Fred Richards's *Old Houses on the Arno*, Mr. Albany Howarth's *The North Transept of Westminster* and *The Five Sisters of York*, two of the largest prints on view and both excellent in their handling of light, Mr. D. V. Smart's *King's Lynn*, and several plates by Mr. F. L. Griggs, who has joined the Society quite recently and made his *début* at this exhibition with etchings which in no wise discredit the renown he has won with the pen and pencil.

The exhibition included a collection of impressions (lent for the occasion by Mr. Martin Hardie) representing the entire etched work of Samuel Palmer, who died in the very year that the Society was founded, and it was interesting to contrast his intricate use of the etched line for the achievement of tonal effects with the economy of line practised by some of the artists whose work was seen on the walls, notably M. Béjot.

In the interval since the exhibition of last year the Society has lost one of its younger Associates, Mr. Boardman Wright.





(By permission of the Publishers,  
Messrs. Dowdeswell & Dowdeswells.)

"KILLIN, PERTHSHIRE." ETCHING  
BY NIELS M. LUND, A.R.E.



"SPATE IN THE HIGHLANDS,  
GLEN DOCHART." MEZZOTINT  
BY NIELS M. LUND, A.R.E.

(By permission of the Publishers,  
Messrs. Dorland & Dorland)





"ST. EUSTACHE, PARIS." ETCHING  
BY CHARLES J. WATSON, R.E.

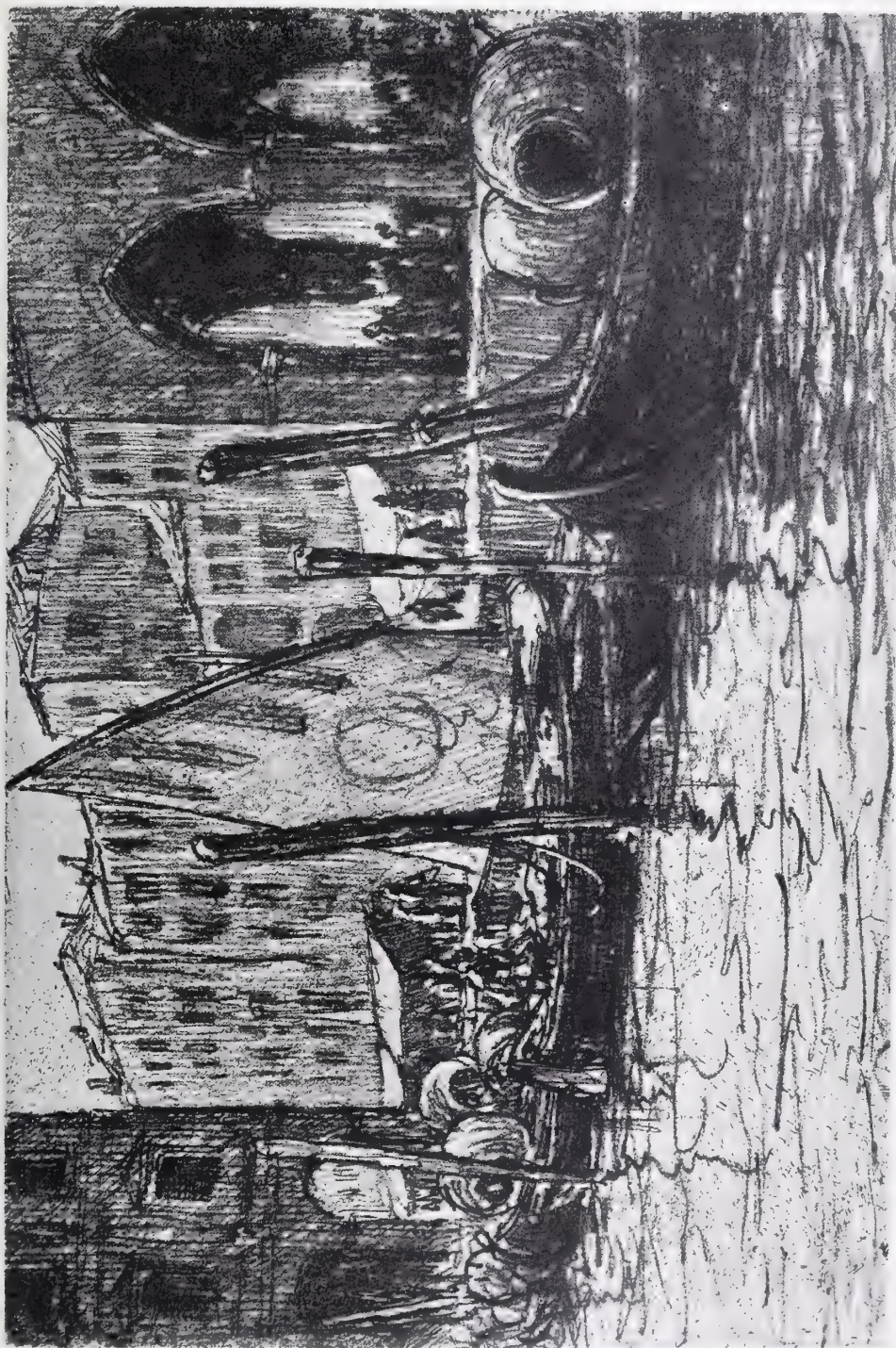


"TWO BEECHES." ETCHING BY  
DOROTHY WOOLLARD, A.R.E.



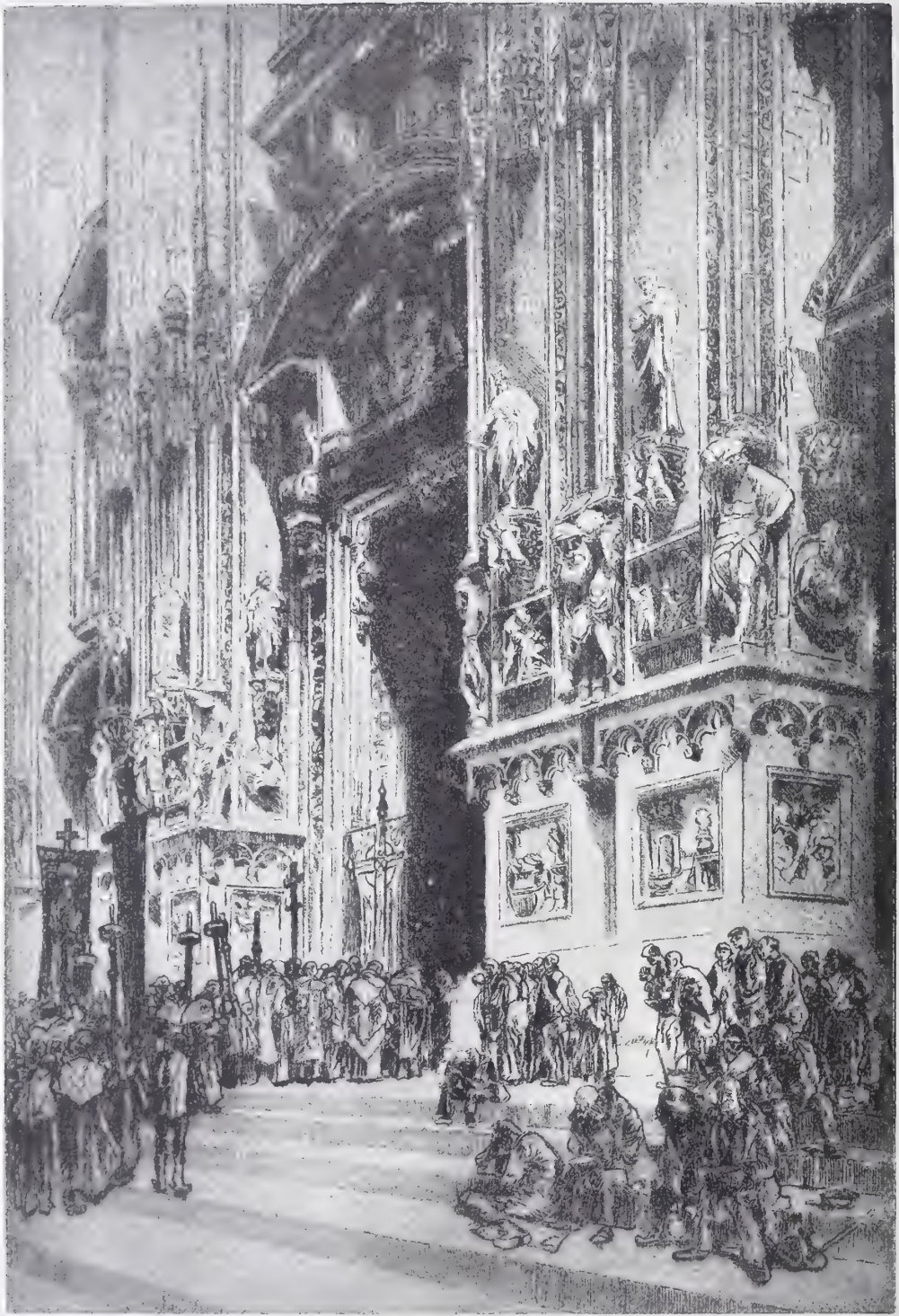


"THE BAIT-DIGGERS." AQUATINT  
BY PERCIVAL GASKELL, R.E.



"FISH MARKET, VENICE." SOFT-GROUND  
ETCHING BY NELSON DAWSON, R.E.





"PROCESSION OF STA. MARIA DELLA  
GRAZIA, MILAN CATHEDRAL." ETCHING  
BY ARTHUR J. TURRELL, A.R.E.

*(By permission of the Publishers,  
Messrs. Dowdeswell & Dowdeswells)*



## Studio-Talk

### STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The strong opposition aroused by the decision of the Government to close certain of the principal museums and art galleries until after the termination of the War, though it failed to secure anything but a slight modification of this drastic measure, afforded a gratifying proof that, while there may be many in our midst who apparently do not care a jot whether such institutions continue to discharge their important functions, there is at least an influential section among the leaders of public opinion who recognise their value as part of our national life. As a result of this decision the greater portion of the British Museum and the Natural History Museum, and the whole of the Tate Gallery and the Wallace Collection, will remain closed for an indefinite period. The

National Portrait Gallery was closed some time ago. There has been talk also of closing various provincial galleries which are under municipal control.

The war cartoons of Mr. Louis Raemaekers, after having been on view for several weeks at the galleries of the Fine Art Society, were transferred early last month to Paris, where, as we learn, they have made a great impression. At the New Bond Street Galleries they attracted day by day a huge crowd of visitors, and in view of the extraordinary interest aroused the Society decided, on the removal of the original cartoons to Paris, to replace them by facsimile reproductions to which the artist had given his *imprimatur*. The Royal Society of Miniature Painters has elected Mr. Raemaekers an honorary member as a mark of esteem for his work and appreciation of his great service to the cause of the Allies.



"THE LANE, CORNWALL"

(Leicester Galleries)

BY F. DOBSON

At the Mansion House on January 28, with the Lord Mayor in the chair, a meeting was held for the purpose of formally inaugurating the Civic Arts Association. The provisional committee of this new body has Sir Cecil Harcourt Smith, Director of the Victoria and Albert Museum, for its Chairman, and among the members are prominent artists such as Mr. George Clausen, R.A., Mr. Frank Dicksee, R.A., Mr. John Lavery, A.R.A., Mr. Henry Wilson, President of the Arts and Crafts Exhibition Society, Mr. Harold Speed, Mr. W. Rothenstein, Prof. Lethaby, Mr. Alfred Powell, Mr. Harold Stabler, etc. The general object for which the Association has been formed is the amelioration of those civic arts without which no towns fit to live in can be created, extended or improved; and among its special purposes will be that of tendering advice to private individuals



## Studio-Talk

and public bodies on the subject of War memorials, mementoes, and so forth. The Committee pleads earnestly for the employment of the many able artists in our midst, who on account of age or other circumstances are incapable of military service, on public work of one or other kind, and they point with pride to the high standard of skilled talent existing among craftsmen and craftswomen in this country. Our pre-eminence in this respect is, indeed, generally recognised, and yet, as the Committee points out, our towns, while the best organised in the world in some respects, are, in the visual or architectural sense, the worst organised. To remedy this national defect will be no easy task, but we are sure that everyone who has the best interests of the nation at heart will wish the new Association prosperity.

The programme of exhibitions this season appears to be much the same as usual in so far as the principal art societies are concerned, though, as was the case last year, the number of "one-man" exhibitions will be very much smaller than in normal times. The Pastel Society and the

Senefelder Club have already held their annual shows, and the thirty-fourth exhibition of the Painter-Etchers, with which we deal elsewhere in this number, has just terminated. Among the groups which have decided not to exhibit this year is the Women's International Art Club, but the committee of this organisation hope to arrange for an exhibition of special interest in 1917. The National Portrait Society is holding its annual exhibition at the Grosvenor Gallery, and of this we shall say something in our next issue.

Of the exhibitions at other private galleries one of exceptional interest was that of a collection of drawings and etchings by the eminent Dutch artist, Mr. Marius Bauer, at Dowdeswell Galleries, New Bond Street. The drawings, illustrating certain portions of the Books of Genesis, Exodus, and Jeremiah, and executed with the pen supplemented by wash in varying proportions, revealed a draughtsman of extraordinary fertility of imagination and equally remarkable power of characterisation, and one, too, who has steeped himself in the very spirit of the episodes selected for interpretation.



"SOMewhere IN FRANCE"

(Leicester Galleries)

BY E. HANDLEY-READ



"AND HE HEALED THEM"

TEMPERA SKETCH FOR A DECORATION BY A. E. COOPER  
(Leicester Galleries)

We hope in a later number to speak more fully of this latest manifestation of the artist's genius and at the same time to reproduce a few of the drawings forming the series.

At the Leicester Galleries, following upon the Senefelder exhibition, came one composed of work of various kinds by about a score of artists who for the time being have relinquished the practice of art save in the small intervals of leisure which fall to them, and are serving their country as officers, non-commissioned officers, and "rankers," in the Artists' Rifles, an Officers' Training Corps to whose valuable services Viscount (then Sir John) French paid an eloquent tribute on his departure from France. The members of this corps who exhibited at the Leicester Galleries are nearly all of them men whose names are well known in the art world, and their work as seen here testified to a high standard of achievement. Space has obliged us to restrict our reproductions from this show to a small number, but among other items of interest we should mention the etchings of Mr. Lee Hankey,

Mr. E. L. Pattison, and Mr. W. P. Robins, Mr. Malcolm Osborne's *Loches Castle* and *Chinon Castle*, Mr. Gerald Ackermann's *Across the Common*, Mr. Montague Smyth's *Entrance to a Temple*; *Yokohama*, Mr. Maresco Pearce's *St. Malo*, Mr. Denys G. Wells's *Mother and Child*, Mr. Mason's *The Landlord's Daughter*, and Mr. Blomfield's *House at Stansted*. In another room at the same galleries were to be seen Mr. Arthur Rackham's drawings in illustration of Dickens's "Christmas Carol" and a number of miscellaneous drawings, including some landscapes showing a side of his art less familiar than that which we encounter in the numerous books he has illustrated. In most of these landscapes he uses water-colour as the principal medium of expression, whereas in his drawings for illustration it is employed in subordination to line work, which still continues to be the artist's *forte*.

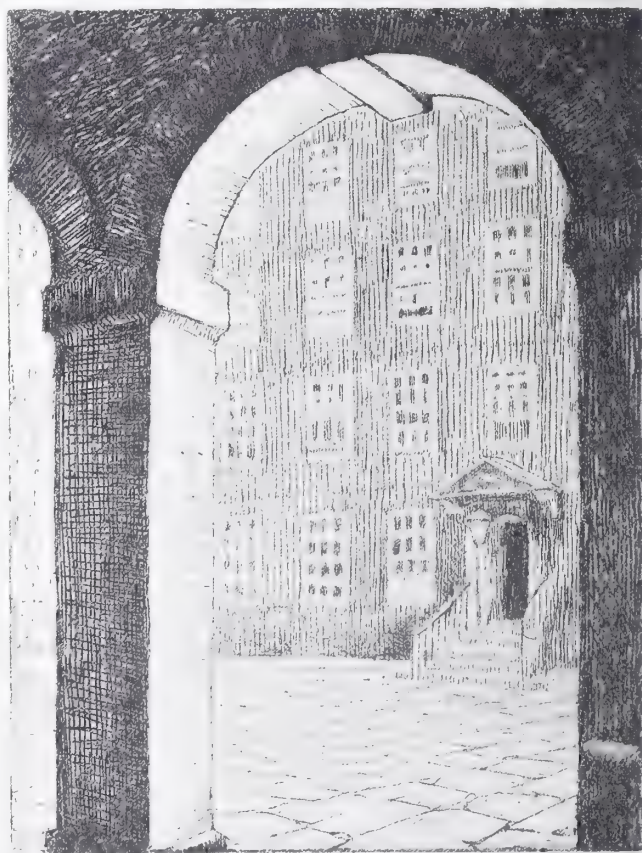
Readers of THE STUDIO will probably recall the name of Mr. Vladimir Polunin as that of the designer of some attractive wooden toys which we



illustrated some few months ago. They were a few out of a large number which he designed and made as models for the Board of Trade, who were anxious to stimulate the home production of toys which before the war were imported mainly from Germany. On this occasion, however, we are concerned with Mr. Polunin, who as we stated before is a Russian artist residing in England, in his capacity as an etcher and draughtsman, and in reproducing two examples of his work we give the comments of Mr. Alexander Bakshy on the artist's work in this field.

"It is a strange fact," he says, "that the dominating movement of the last two decades in Russia, which has generally been described as a graphic school, has scarcely shown any interest in etching. Drawing on paper and book illustration held the minds of the Russian artists to the exclusion of all the other methods of graphic statement. And yet, had it been otherwise, we should probably have a school of etching distinct from the schools of Western Europe. In the work of Mr. Polunin we can trace the influence of the Russian graphic school, cloaked under the forms of a later and more cosmopolitan origin. The manner developed by the Russian artists can be best explained by comparing it with modern English work. Since the time of Whistler a tradition has set in, in English etching, which may be described as a combination of naturalistic suggestiveness with decorative treatment. The first element, however, had the precedence, and was able for this reason to determine the use of the second. The consequence was that decorative, *i.e.*, in the case of etching, graphic, treatment was for ever confined to the narrow sphere of sketchy impressionism. Mannerisms in the drawing (in the treatment of the sky, for instance) and in the method of biting (a set gradation in the strength of bitten lines) have naturally followed, and becoming fixed and stereotyped, have set their stamp on all the average English work. A curious exception to this graphic style were the Pre-Raphaelites and Beardsley, but

their conventional forms have found practically no expression in the medium of etching. The Russian artists were nearer in spirit to the last-mentioned English artists than to Whistler and his followers. With them, in their graphic work, suggestion of nature was a matter of less concern than expression of a definite style. More independent of realistic nature they were able to concentrate their efforts on the graphic side of drawing, and to evolve a number of original graphic forms. This characteristic feature of the Russian school is also evident in the work of Mr. Polunin, for whom the graphic treatment is foremost, and suggestiveness merely an unavoidable attribute. Mr. Polunin's design is always complete and thorough, though it is never naturalistic. When one looks at his work it is his original manner of statement that immediately steps forward in one's impression. The peculiarity most conspicuous in his work is the persistence with which the artist tries to avoid outlining the object. By using parallel strokes varying in direction, he succeeds in indicating at



"LAMB'S COURT"

ETCHING BY VLADIMIR POLUNIN





'WHITBY OLD TOWN.' FROM A  
DRAWING BY VLADIMIR POLUNIN.





one and the same time both the planes and their boundaries. Were there nothing in this method but its originality, one would, perhaps, be justified in designating it a mannerism, or a mere trick. But I think it is not merely original. It possesses the solid graphic quality of enhancing the effect of a flat surface, and of emphasising the formal nature of a drawing. This last feature is particularly notable for the reaction which it denotes against loose sketchiness and 'poetic licence' in drawing. Then along with this formality of design, which in Mr. Polunin's work is, as I said, of Russian origin, we find in it something that is distinctly French—the simple and unsophisticated attitude with which the artist approaches his subject. He makes no attempt to go beyond what he actually sees, to juggle and wrestle with the subject in order to find in it some definite sentiment that would bring it within some preconceived idea of a style. For Mr. Polunin his subject is always a still-life, no matter what sentiment may pervade it or what feeling it may arouse in the beholder.

**M**ANCHESTER. — A stained-glass window is one of the most permanent and perhaps one of the most beautiful ways to perpetuate the self-sacrifice and gallantry of the men and women who have given all for England. The window illustrated on this page was recently erected in St. Ann's Parish Church of Clifton, near Manchester, and is a small but exceedingly beautiful piece of modern craftsmanship; it has been designed and painted by Mr. Gordon M. Forsyth, and presented by the staff of the Clifton and Kersley Collieries, of which the late Captain Pilkington was one of the directors before the outbreak of the War. The glass invented by Mr. Edward Prior, and hence known as "Prior's Glass," has been used throughout the window; it is a material which properly handled gives a richness, brilliance of colour, and jewelled effect equal to if not surpassing the

quality of the finest thirteenth-century glass. The late Captain Pilkington—son of Mr. Charles Pilkington—was killed whilst leading his men against the Turkish position in Gallipoli on June 4. He belonged to one of the oldest and best known families in Lancashire.

**B**OLTON. —The term "museum" is really too narrow and stereotyped in meaning to be applied to the new form of exhibition which is in process of development at the old Hall-i' th' Wood, Bolton-le-Moors. The usual things associated with institutions so named were to be seen there during the dozen years of its existence as an ordinary museum, but some



MEMORIAL WINDOW IN ST. ANN'S PARISH CHURCH, CLIFTON, NEAR MANCHESTER, TO CAPT. HUGH BROCKLEHURST PILKINGTON, KILLED AT THE DARDANELLES. DESIGNED AND PAINTED BY GORDON M. FORSYTH



months back all such features were removed to make way for the present exhibition, inspired by a new idea, which is much more in harmony with the picturesque old manor-house. It is now a "Folk-Museum," designed to give to people of the time that now is as realistic an idea as may be of the domestic life of their ancestors, and it would be difficult to find a building more peculiarly and romantically fitted for the purpose than the quaintly named Hall-i' th'-Wood.

The Hall is not and never has been a "lordly" dwelling. A comfortable, homely "folk" residence, it began in quite a small way as the "House in the Wode" in the late fifteenth century, put out a north-west wing as its owners grew and prospered in the sixteenth, and certain more elaborate southern additions, including a handsome stone porch and a fine oak staircase, in the seventeenth. A portion of wall in the kitchen has been stripped to show how our ancestors built their less pretentious dwellings of "wattle and daub." The wood from which the Hall derives its name has long since disappeared, and the Hall now stands high on a hard-paved roadway. The charming old black-and-white "post and plaster" work, quaint gables, and overhanging eaves of its Tudor portion are in striking contrast with the plain drab brickwork and tall smoke-belching chimney of the modern industrial buildings in the valley below.

In accordance with the central idea of the "Folk-Museum" the interior is now being furnished and fitted so that ultimately visitors of to-day may be able to picture for themselves the daily routine, the occupations and relaxations, and all that made the home-life of a prosperous middle-class family residing in such a house in the seventeenth and eighteenth centuries. This is by no means a simple matter, for specimens of the furniture, implements and utensils of this period are not at all easy to obtain. In industrial Lancashire itself, where old things are quickly "scrapped" to make way for new, it would be difficult, probably impossible, to make a comprehensive collection, but any or all the counties are being made contributory to the plenishing of the Hall by Sir William Lever, to whose generosity Bolton owes the museum in its new as in its old form, and in due time it will give a full and detailed picture of an old manor-house.

something of the appearance they presented in the time of the Brownlow and Norris and Starkie families, whose initials are to be seen in stonework or woodwork within the house, though to modern eyes they may look rather bare and chill. In the large hall the long oak table and solid carved settle and chairs—one of which is of especially noble proportions—the great open fireplace, the roasting-spits, the bellows, the polished livery cupboard or "panetiere" for storing loaves, and the "tranchoir" for cutting them up speedily, suggest such a gathering as Cowper pictured and Washington Irving regarded as splendidly typical of English home life in times gone by. Inside the cupboards and carved cabinets, the dishes and plates of fine pewter or white wood, the finely turned wooden trenchers, forks and spoons, salt cellars, some in *lignum vitæ*, give an idea of the table furnishings of the past, and a fine mahogany "cheese-runner" on little castors shows how table-service was made easy. Vessels of varied form and material testify to the drinking customs and tastes of the hard-



HALL-I' TH'-WOOD, BOLTON: SOUTH PORCH

Already the rooms are beginning to assume



HALL-I' TH'-WOOD FOLK-MUSEUM, BOLTON : A SITTING-ROOM

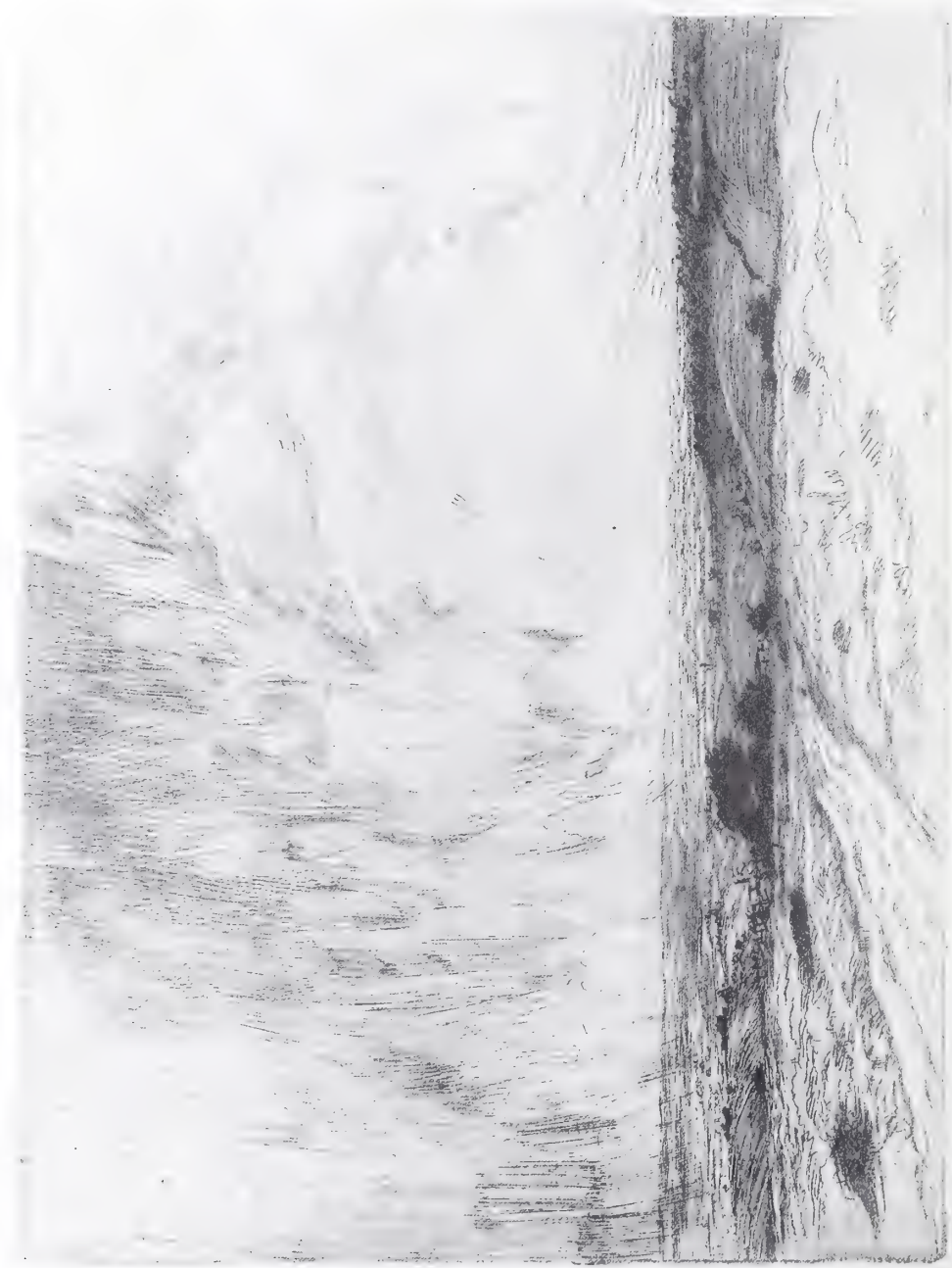
drinking Stuart times and the early Hanoverian period when "decent people got drunk every night without criticism." The collection of quaint old implements of cookery hanging about the kitchen fireplace and walls shows how important

a part this art played in the life of the mistress of the Hall and her daughters or serving-maids, while pestles and mortars in beautifully polished wood call up visions of them crushing spices, pounding flower petals and sweet-smelling herbs, or grinding



HALL-I' TH'-WOOD FOLK-MUSEUM, BOLTON : A SITTING-ROOM





"POTATO FIELDS." FROM AN  
ETCHING BY F. C. JONES

## Studio-Talk

and mixing medicinal herbs for her medicine-chest. Carved "sweetheart spoons" in walnut bring in a touch of romance, but a very different picture is suggested by an ancient "ducking-stool." Other phases of old-time life are recalled by the beautiful old spinning-wheels and the carved press for the "lynen napperie," a pillow for lace-making reminding us that Flemish refugees taught our ancestors this and many other valuable industrial arts. The old leaden tobacco box and a snuff box may not have been sacred to the good-man alone, for in those days women and even young children smoked—it is even said that children took pipes to school and that a pause was allowed for smoking!

B. L. A.

**B**RADFORD.—Mr. Frederick C. Jones, whose etching *Potato Fields* is reproduced opposite, was until recently a student at the City of Bradford School of Art, where his aptitude for drawing and etching has been recognised by the award of medals. The son of a landscape painter, whose pictures are frequently to be seen on the walls of the Royal Academy, and whose feeling for landscape

he has inherited, he began to practise etching while still in his teens, and though still not far advanced in his twenties, he has accomplished a considerable amount of work in this branch of art. Some of his dry-points have been accepted by the City of Bradford Art Gallery.

**N**EW YORK.—The lead-pencil drawings of New York streets and Columbia University of which reproductions are here given are by Mr. Louis H. Ruyl, whose work is familiar to newspaper readers in America, the artist having for some years made drawings for several important papers in which illustration is a special feature, such as the "World," the Philadelphia "Press," and the Boston "Herald." His talent in this field of work was recognised by editors during the Spanish-American War, when he was sent on behalf of several papers to Cuba. His predilection, however, is for architecture, and with a view to studying it under a variety of aspects for which material was not available in the New World he made an extensive tour of Europe three or four years ago, gleaning much valuable help and inspiration therefrom.



*Library of  
Columbia University*

THE LIBRARY OF COLUMBIA UNIVERSITY

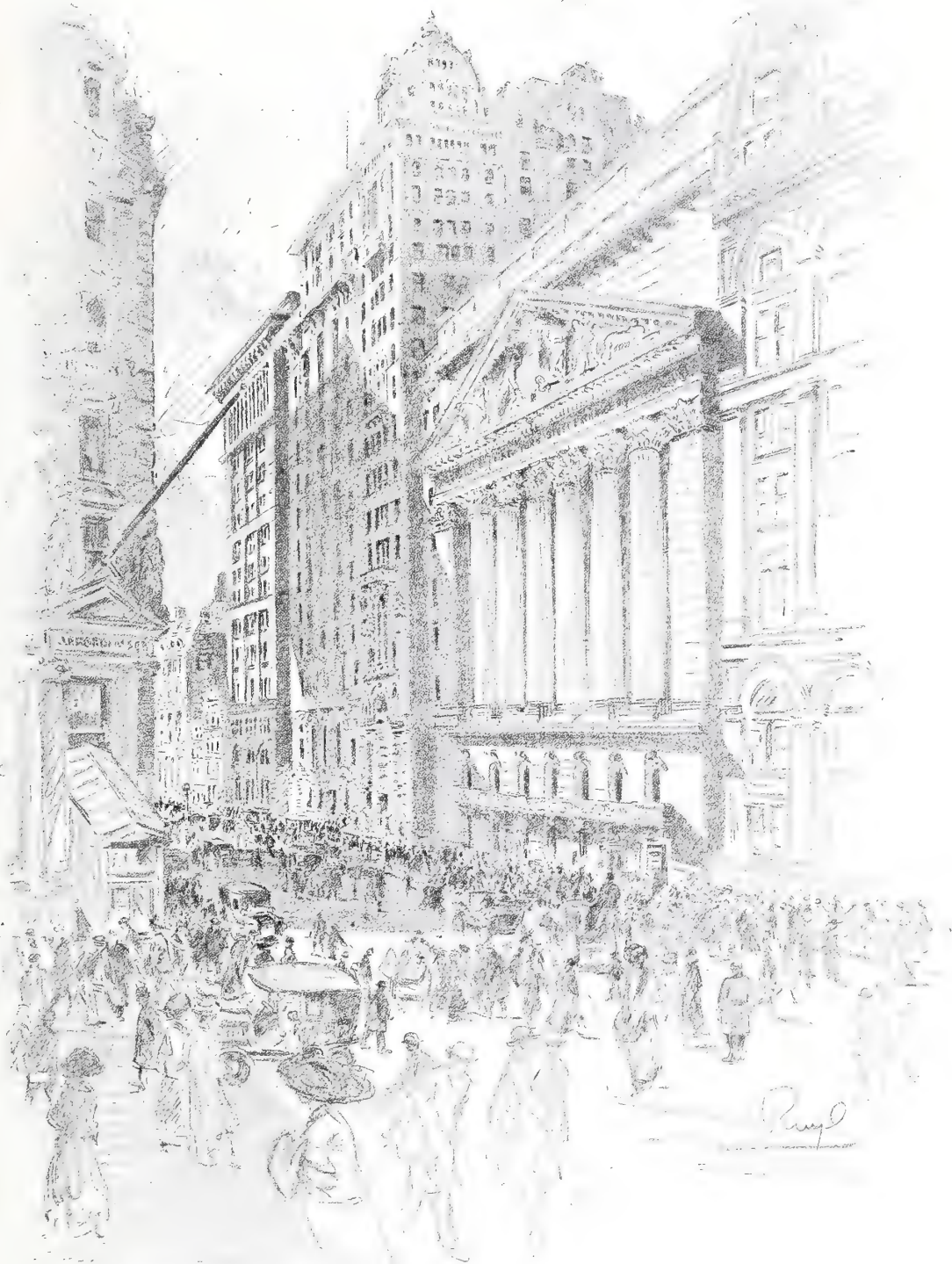
PENCIL DRAWING BY LOUIS H. RUYL





5. 10. 20. -  
looking up from 33rd St.

“Fifth Avenue—Looking up from 33rd Street”  
Pencil drawing by Louis H. Ruyt



The General Market  
for Wall and Broad Sts - N.Y. Stock Exchange

"The Financial Centre, corner of Wall Street and  
Broad Street," Pencil drawing by Louis H. Ruyt





ENTRANCE TO THE JAPANESE GOVERNMENT PAVILION AT THE PANAMA-PACIFIC EXPOSITION

that you have called my attention to them. But I think that is a great compliment to the artist, for I have lived among the mountains so long and been inured to the beautiful way in which Nature works in her garden that I would have noticed them if they had not been in harmony with the charm of the place." Years of experience and a close observation of nature have taught our landscape architects the secret of art.

It is always the aim of our gardeners to make the best use of the piece of ground placed at their disposal. They lay out their gardens in such a way that from the house the effect will be one of limitless expanse. If, on the one hand, there are undesirable objects in the neighbourhood, they are hidden from sight by the placing of tall trees in the garden. And if, on the other hand, there is a beautiful view, it is incorporated in the vista of the garden. Herein lies the greatness of the Japanese art of landscape gardening. The position of each rock and tree is studied in its relation to the beauty and harmony of the whole. Each object in the

garden has its part to perform, and should contribute to the rhythm of the whole landscape.

But in laying out the garden at the Exposition considerable difficulty was encountered. There were so many unsightly structures all around. It was a bare and open place to begin with, and all the trees and shrubs had to be planted. Nearly 1300 trees, consisting of 36 species, nearly 4400 smaller plants, representing 21 different kinds, and some 25,000 square feet of Korean turf, were transplanted here from Japan. It was thought necessary to bring over even the turf, for coarser kinds of grass do not give the required harmony with the dwarfed trees planted in the garden. In spite of this difficulty, the garden has been beautifully laid out. Standing in the lower part of the garden, one can see the calm reflection of the pavilion, artistic trees and stone lanterns, in the pond, hear the water flowing down the waterfall from among the foliage, and see the tiled roof of the Japanese tea-house beyond, giving the effect of the garden being extended to the distant Presidio Hills.





THE JAPANESE GARDEN AT THE PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO

It is hard to realise that the garden covers less than two acres.

The purpose of the pavilion is to show the architectural style of some five centuries ago. The building is not in the style of a home, but rather in that of a temple structure with slight modifications to meet modern requirements. The grace and simplicity of the mural decoration of the building have been much admired. Besides the government pavilions, there is a house in the further corner of the garden, erected and furnished in the Japanese style by the Japan Central Tea Association, in which is the "tea ceremonial" room, a small regular-shaped room of about nine feet square. Like the real *cha-no-yu* room, it is so constructed that there is a rhythm of harmony in colours and materials. It has a marked tranquillising effect on the minds of the occupants. Its fragile construction and delicate finish do not give them the sense of being shut in and oppressed by the four walls.

The murmur of the waterfall and the whispers of the wind through the trees outside greet one's ears as one sits there, and they harmonize with the singing of a kettle in the room. Thus one sitting there does not feel the barrier, but in freedom his soul can expand to the uttermost limits of the universe.

Again, the simplicity of the construction of this room gives one an idea that it is not permanent, that the human habitation is but temporal. However strongly you may build a house, it will crumble in time. So it is with our human bodies. Soul finds but temporal habitation in our flesh. It is like gathering growing reeds in the field and tying them at the top with a rope. When the space inside is cleared, one could live in it and call it a habitation. But when the time comes the rope snaps and the reeds resume their former positions and grow in the same old field, as if nothing had happened. It is this idea of transient





THE CHA-NO-YU (TEA CEREMONY) ROOM IN THE JAPANESE GARDEN

life, of the evanescence of life, that is borne in upon one when sitting in that *cha-no-yu* room, which, in a way, symbolises this philosophy of life, and one feels constrained to humble oneself before the greater power, and to be moved by the desire to rise to an ethereal plane, so as to be in harmony with the infinite.

There in that room has been served tea in the true style of *cha-no-yu*, an institution of deep spiritual meaning, which has been observed in Japan for more than four hundred years. *Cha-no-yu* is indulged in for the purpose of tranquillising the mind and extricating oneself from the whirl and bustle of life's struggle and for concentrating one's thoughts on the higher things of life. It is "a cult founded upon the adoration of the beautiful among the sordid facts of every-day existence." By this institution not only etiquette is taught to Japanese young ladies, but patience is inculcated, the memory trained, a taste for art developed, meekness of spirit fostered, and concentration and discipline of mind cultivated. In fact, through it are given all those things that make

up the culture and accomplishments of ladies. Even business men of the present time in Japan take refuge in the *cha-no-yu*, where, leaving the hustle and bustle of life, they find much-needed peace and tranquillity.

HARADA-JIRO.

#### REVIEWS AND NOTICES.

*Six Portraits of Sir Rabindranath Tagore.* By W. ROTHENSTEIN. (London: Macmillan.) 10s. net.—This book, of portfolio size, is prefaced by Max Beerbohm. That writer's art is hardly less self-conscious than Mr. Rothenstein's own. It justifies itself in this case by making the point: "Most men are not at all like themselves." Few men resemble their work. Mr. Rothenstein, we are told, has the power, that belongs to fine portraitists, "of showing through the sitter's surface what he or she indeed is." This is true, and it passes nearly all the necessary criticism on Mr. Rothenstein's book. For ourselves we find Mr. Rothenstein's style somewhat thin. And since style in its character corresponds with the thought of an artist, it is impossible for us not to

## Reviews and Notices

believe that there are heights and depths possible to Sir Rabindranath that go uninterpreted in the six drawings under review. The drawings are sensitive—that is their charm. The refinement of execution gives them a great artistic value, but they still seem to leave us standing quite at the threshold of the Eastern mind which they seek to penetrate.

*Cubists and Post-Impressionism.* By A. J. EDDY. (London: Grant Richards.) 20s. net.—From the point of view of interesting the plain man in the questions with which it deals, this book could not be surpassed. It is written in a clear and aphoristic style. It does not aim at more than inviting an attitude of receptivity to newer movements of art. Many of the apologies would apply almost equally well to Pre-Raphaelitism or any other phase of painting. The author sets out the principles of Cubism at some length. But when all is said the Cubists have only abstracted and isolated principles which could be abstracted from almost any picture. Their failure to infect the world with their own enthusiasm, as did the first Impressionists, is due to their intense self-consciousness. The rights of subjective emotional art are, however, well advocated in this book, rights as against demands for imitation of nature, or even for intelligibility. The author is happy in the discussion even when the illustrations in the book seem to give his case away. To claim to paint trees that will give "the feeling, the dignity, the power of trees," and then to paint something which breaks down every association of the mind with trees is to betray either the believer in the "manifesto" or the spectator of the picture. It must always be difficult to translate into words the effect of painting on the imagination, because the effect is to be received most directly from painting. The need for a manifesto-writer between us and a picture condemns the picture. Emotional experiences can be expressed but cannot be explained. Whistler himself never really attempted to explain his pictures, but only, very patiently, the intellectual shortcomings of those who failed to appreciate them.

*An Art Philosopher's Cabinet.* Passages from the works of George L. Raymond. (New York and London: G. Putnam's Sons.) 6s. net.—This volume consists of a classified selection of subjects from the works on Comparative Æsthetics of George Lansing Raymond, who was Professor of Æsthetic Criticism in Princeton University. The quotations have been brought together by Miss Marion Mills Miller, Litt.D. Written in the simplest language, and addressed to the general public, they cover

a great deal of ground in relation to all the arts. The book can be opened at almost any page and be found suggestive.

*The Survey of London.* Vol. VI. The Parish of Hammersmith. (The London County Council.) 21s. net.—Now a thickly populated London borough, Hammersmith was until eighty years ago a hamlet forming part of the parish of Fulham. In the seventeenth century many of the citizens of London had their residences there, and the portion along and near the river, nowadays a favourite haunt of artists, seems to have been to the wealthy merchant of those days very much what places higher up the river are to his successor of the present. It is with the old buildings of this riverside locality that this new volume of the Survey of London mainly deals, and the numerous illustrations which, as in all the preceding volumes, form a valuable feature of the Survey, show that among these old residential structures still extant are many of extreme interest, either on account of their architectural character or their associations or both. Prominent among them is the charming Georgian structure which since the year 1878 has been known as Kelmscott House, a name given to it by William Morris, whose home it became in that year, and whose memory is indelibly associated with it and the cottage near by, where the Kelmscott Press was carried on. It is stated that the dining-room is still hung with the original "pimpernel" wallpaper which Morris placed in it when he first went to reside in the house. There are other interesting houses close by, some a good deal older, while in the near vicinity there are numerous quaint passages which, with their humble abodes, serve to give this part of London an old-world appearance.

The new volume of *Who's Who*, published by Messrs. A. and C. Black (15s. net), is larger by more than a hundred pages than the last pre-war issue, in spite of the fact that the toll of death as indicated by the obituary list has been much heavier. The utility of this annual biographical dictionary is so universally acknowledged that further commendation is entirely unnecessary. And the same may be said of those handy works of reference which always make their appearance in its company—*Who's Who Year-Book*, *The Writers' and Artists' Year-Book* (both 1s. net), and *The Englishwoman's Year-Book and Directory* (2s. 6d. net), the last being of especial interest this year as containing a "War Supplement," with its gratifying evidence of the splendid part played by women in the great crisis through which the country is passing.



## THE LAY FIGURE: ON THE VIRTUES OF SELF-HELP.

"WHAT is to become of us?" cried the Designer. "What is in store for us in the future? When the present turmoil comes to an end will there be any of us left or shall we all have disappeared from the face of the earth?"

"Ask me another," scoffed the Man with the Red Tie. "Are you of any real use to anyone—that is the only question—and is there anybody who wants you? If you have any place in the world I suppose you will be expected to fill it. Have you forgotten what your Catechism teaches you about your duty to your neighbour?"

"My duty to my neighbour! That is all very well," objected the Designer; "but has my neighbour no duty to me? Am I to give everything and get nothing in return?"

"It is more blessed to give than to receive," quoted the Man with the Red Tie. "You must seek your reward in the consciousness that you have duly fulfilled the Biblical prescription."

"Wait a bit," broke in the Art Critic. "The man who is always giving and getting nothing in return must sooner or later die of exhaustion. That, I take it, is the fate which our friend anticipates as a reward for having done his duty."

"Precisely! That is what the future seems to offer me," agreed the Designer. "After years of serious and strenuous effort, after doing what I think I may call without conceit good service to my country, I am to be thrown aside as useless and all my struggles are to go for nothing. I think it is rather hard."

"Yes, it is. I quite agree with you," assented the Man with the Red Tie. "I was only pulling your leg when I talked about your duty to your neighbour. Of course your neighbour, that is the whole community, owes you a debt which you ought to collect."

"But how can I collect a debt which my debtor repudiates?" asked the Designer. "That is the present position. I am told that the community owes me nothing and can do without me. I am told that I have no claim to assistance or even recognition, and that I am of no account in national affairs. Who will see that justice is done to me?"

"It seems to me that the assertion of the rights of art must come from the artists themselves," declared the Critic. "They must unite to force upon the country the understanding of their importance. They must prove that their work

has a [national] value and demand for it the measure of attention and support to which it is entitled."

"Good Lord! Can you imagine artists ever agreeing to unite over anything?" exclaimed the Man with the Red Tie.

"I am quite ready to admit that hitherto they have suffered much as a result of their disunion," said the Critic; "and that they have lost greatly by want of agreement on vital questions. But I do believe that they have sufficient commonsense to perceive that they are faced now with a serious crisis, and that they must band together to protect themselves from extinction."

"Oh yes, they perceive that there is a crisis, but are they doing any banding together?" inquired the Designer. "So far the crisis has produced nothing but a lot of independent organisations which are all trying to do the same thing and are all jealous of one another. Who is going to solidify them into an efficient union?"

"Well, I am old-fashioned enough to believe that the proper body to take the lead in an united movement is the Royal Academy. It has the advantage of having been long established, it enjoys the prestige that comes from a not undistinguished career, and it possesses the confidence of a large section of the public," returned the Critic. "If it will abandon its pose of splendid isolation and come into the arena as a fighting organisation, it can, I am sure, rally the scattered forces of art and make them irresistible."

"But would it ever do anything for the particular branch of art which I represent?" asked the Designer.

"It must, if it is itself to escape the fate which threatens all artistic associations," replied the Critic. "It must become, in fact as well as in name, an Academy of Arts and must exclude no form of art practice from its consideration. It must recognise that it is to be the head of a great self-help movement in which artists of all views and methods must pull together devotedly to save and keep alive what public and official apathy would condemn to destruction, and it must by its own comprehensiveness and solidarity set an example to all art workers throughout the country. It has an immense opportunity now if it will only take on its shoulders the burden of British art."

"And Heaven help those who won't help themselves," commented the Man with the Red Tie.

THE LAY FIGURE.

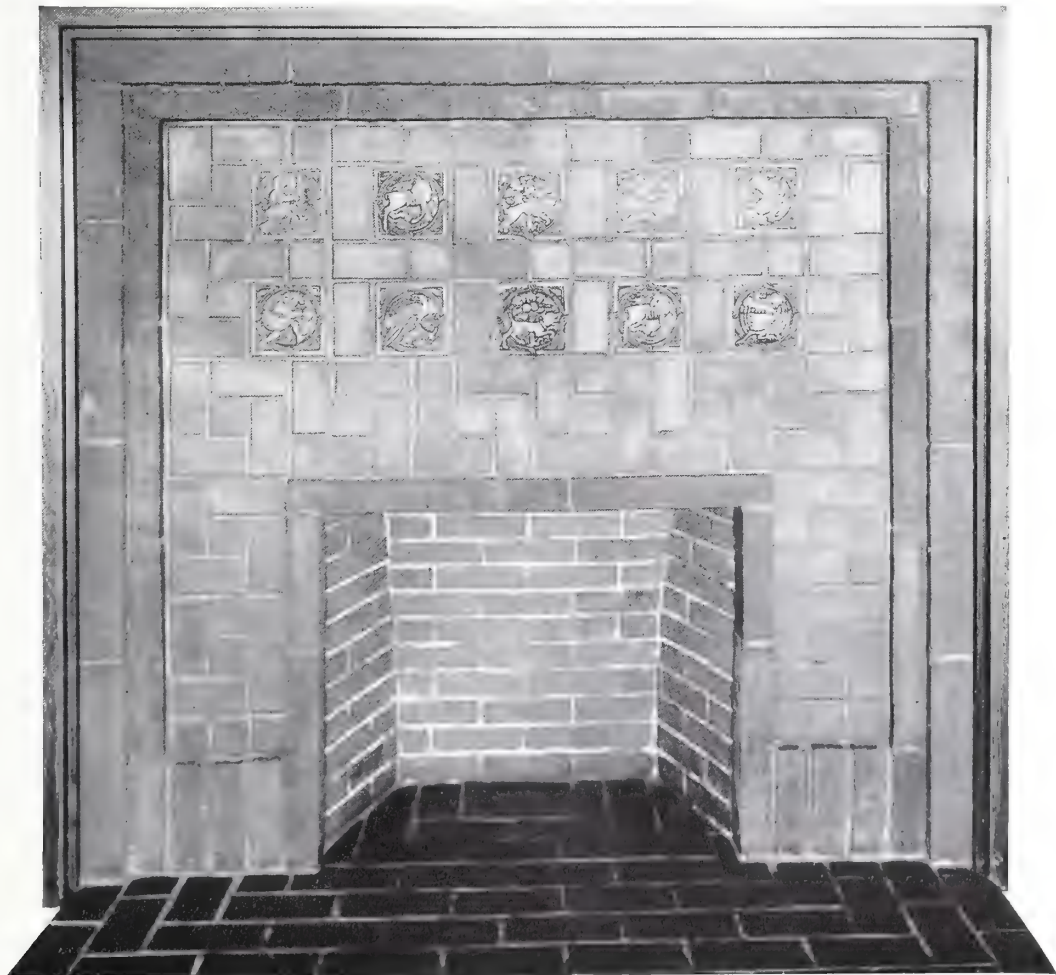
*Ernest Batchelder and his Tiles*



**E**RNEST BATCHELDER AND HIS  
TILES. BY MABEL  
URMY SEARES

THE redemption of the world of art by means of a descent of the Gothic spirit into the clay of our commercialism is but one mani-

festation of an age in which spiritual life and social service are regaining a dominant place. Artists, designers, students and the whole body of travelling art lovers have long made intensive study of the Gothic shrines of Europe, bringing home more or less of an art there entombed. The knowledge thus obtained, together with the





## Ernest Batchelder and his Tiles



training which art schools are giving in design, is now making itself felt in the domain of decoration, and life is the richer thereby.

As in our architecture, so also in the interior of our homes, we have long copied everything usable until our American house furnishings, if collected from representative homes and arranged in some great space, would present the appearance of a *musée de meuble* of all ages instead of a distinctive era of American decorative art.

Most happily therefore do we welcome a craftsmanship which looks to the past, not for subjects, but for principles enabling it to give beautiful form to the expression of individual desire. Copies of the craft of all nations past and present will continue to pour into our country as long as they are needed. From them we may learn discernment and the historic development of design. But the spirit which possessed the individual worker on the Gothic cathedrals, that spirit, eternal as youth, which first finds out how to work and then makes what it will, has at length reappeared in the world of art and has been found among us.

Scoff as the painter may at any attempt to reduce art to a rule of thumb, the fact remains that we shall never be rid of the vagueness which permeates both our amateurish handiwork and the taste of the general public until the fundamental principles of unity, balance, rhythm, and harmony are incorporated into our elementary teaching as a vital part of the training of every child. To say that this was not done in the past when great art abounded is beside the point, for never before in the history of the world has it happened

that so great a mass of people has suddenly come into possession of leisure in which to enjoy the arts, without previous opportunity to acquire a true appreciation of them.

The setting forth of a theory of pure design, such as has been formulated by Dr. Denman W. Ross at Harvard University, is as necessary now as was the great work of Paolo Uccelli in the development of laws of perspective, which changed the whole face of painting in the thirteenth century.

As direct result of his co-labours with Dr. Ross, the writings, teaching, and successful individual handicraft of Mr. Ernest Batchelder have helped amazingly to spread this modern Gothic spirit throughout the eager western portion of our country.

Through magazine articles and popular textbooks on the principles of design and lectures on the cathedral builders, and through personal contact with craftsmen and art lovers in the Minneapolis Guild and in Throop Polytechnic Institute in Pasadena, Mr. Batchelder has for fifteen years exercised the missionary spirit of New England forbears to proclaim the glad tidings that the simple underlying principles of good design may be mastered by all who would increase their enjoyment of beauty, or express its appeal in line or form or any of the graphic arts.

The leaven disseminated by such means is working in our public schools, in craftsman guilds and art leagues. Its results are met with on every hand. But the lump of public art appreciation still remains largely unaffected by the standard of a craftsmanship founded on pure design.



BATCHELDER TILES



## *Ernest Batchelder and his Tiles*

To vitalize the public interest in art it is necessary that the artist come into personal contact with the every-day life of the people through his work. The natural development, therefore, of the art centre and school opened by Mr. Batchelder in Pasadena in 1910 was toward some definite constructive business closely allied with the home-life of the community.

Out of the many crafts taught and carried on in the charming studio on the banks of the Arroyo Seco, Mr. Batchelder's choice fell happily on the development of the tile-making started in the studio garden kiln, and the designing and making of fireplaces.

Others of his associates and pupils continued in studios of their own the work in textiles and embroidery, jewellery and furniture, and the teaching of design in the schools; while the leader went boldly into the whirlpool of building trades which flourish so amazingly in that portion of the country, still in the stage of shelter-making.

To keep one's head and one's art clear and unchanged through a close contact with business as carried on in the present day requires something more than a desire to succeed according to such business ideals. Inexhaustible patience and a determination to control in every detail one's own art product must aid one in the fight to prevent untrained middlemen from coming between the craftsman and the recipient of his art. Mr. Batchelder's successful maintenance of the art standard of his fireplaces and other pieces of tile-work is the result of careful superintendence on his part, and by the architects with whom he associates himself.

The advent of a new craft product is always an interesting subject for investigation, and when that product is the expression in a usable form of the ideas of an authority in the field of design, the interest increases and the subject takes its place in the annals of art.

The peculiar processes by which these hand-wrought tiles are made belongs to the domain of the kiln, but the reproduction of their charming variations in any machine-pressed tile is impossible. Soft and harmonious in tone, they blend

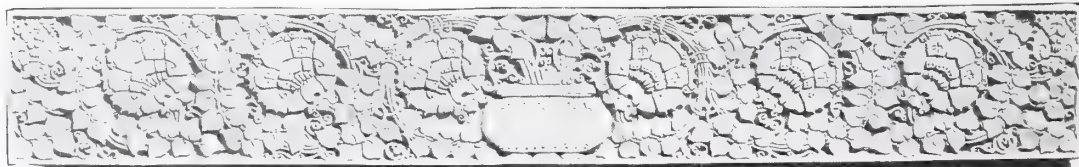
into the colour scheme of a well-planned room or set the dominant note therein. The schemes of decoration suggested by the environment of a home, the object of the club-house, or the ecclesiastical nature of an altar, are as diversified as the niches which they occupy. Ivy and rose borders, peacocks and rabbits and deer are subjects for the conventionalizing powers and the fantasy of the designer, and delight the imagination of those who sit around the hearth.

Perhaps the most noticeable effect of locality is seen in the landscape tiles which speak so charmingly of California. The live oaks lend themselves lovingly to tile designs; and the boat and windmills, the rows of poplars and quaint maids and fishermen of Holland have furnished a whole chocolate shop with an art so pleasing as to drain one's pocketbook of pennies and keep one drinking cocoa for an hour or more. Brave viking ships, gay knights and canny hunters pass through the pageantry of these tiles with the reserve befitting symbols wrought in clay; and fairy castles, curving hills and winding roads lead the eye from one tile into another to take one far afield or a-Maying while still sitting near the cheerful winter fire.

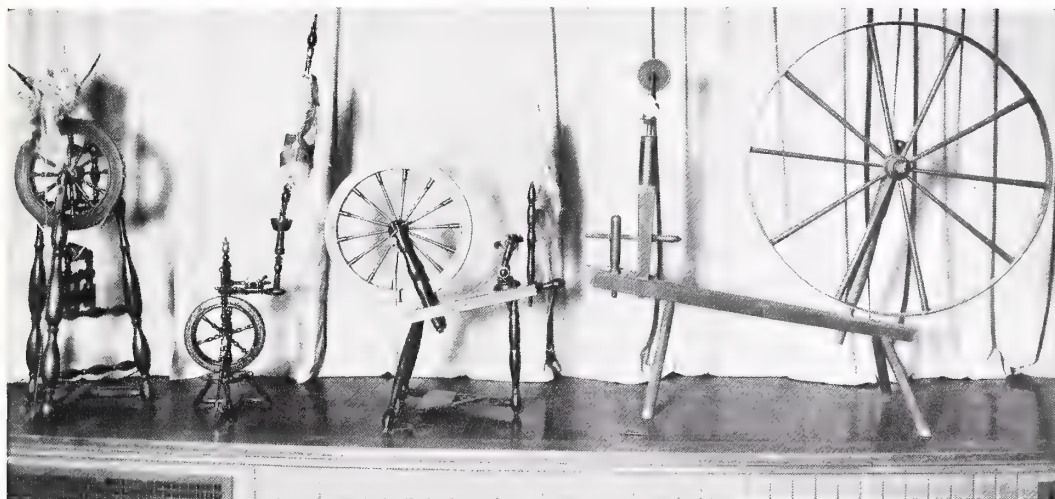
On account of Mr. Batchelder's work in adapting his wealth of training in design and the inspiration he has received from study of Gothic art and other European sources to the making of American fireplaces would lack a vital part of its helpfulness and encouragement for others if the successful effort he has made to retain the personal touch on all his tiles were for one moment ignored.

Both the nature of art as an expression of personal ideals of beauty, and the intimate character of the fireplace in a home demand that no machinery of the market-place interfere.

Underneath all the perseverance necessary to the maintenance of this standard must lie a silent conviction that sacrifice and a missionary spirit are still factors in the attainment of ideals which were so natural in the time of Gothic art and have been so nearly lost in the commercialism of a century just past.



## Textiles at Newark



TYPES OF SPINNING WHEELS AT NEWARK MUSEUM

### TEXTILES AT NEWARK BY W. H. DE B. NELSON

A VERY short acquaintance with the Newark Museum Association and its president, John Cotton Dana, assisted by a most able and willing staff, upsets cherished memories of dead and dying museums, mausoleums of art, which for all the good they do to their community might be advantageously abolished. Few persons would even notice their departure. It has taken a century or two to awaken museum interest and to demonstrate what pleasant, historical and educational work may result. By degrees some of the museums are breaking with their traditional inertia and a more striking example could scarcely be discovered than in Newark. The latest exhibition, which followed Potteries, was devoted to the textile industry of New Jersey. Although commercial in character the exhibits may be said to have become objects of art owing to the artistic way in which they were shown, the unifying of each room or gallery doing so much to create this impression. Every show-case revealed some vase, bit of pottery or statuette to relieve the textiles and give an extra note of form or colour. It is just such seeming trifles which count. This little idea gave an unmistakable *cachet* to the exhibition. The ensemble was a story in action, a drama. One thought of steps rather than of specimens; Egyptian agriculture, blossoming cotton, ripened bolls, hands plucking the crop, the

gin, the bale, the card, revolving spindles, clacking looms, followed each other in a sequence that made the youngest visitor—and the children came in swarms—see each item in its relation to the whole industry, and to life. Most fascinating was the central platform with a rude colonial loom at one end and a Greek woman occupied with homely spinning at the other. Round about were picturesque wheels and reels and a little lady, suitably attired, was to be seen spinning flax.

The general scheme has been to show every-day objects in their relation to art and to industry and to life; to give to mechanic, salesman and consumer the vision; to help him connect his daily task with the work of other times; to compare it to the product of the present, and to gain the inspiration for the future. To carry out this scheme processes as well as products have been shown—the development of textiles from fibre to yarn and from yarn to cloth. Spinning and weaving were traced from the most primitive devices to modern machines. Textile products were traced from the bark mats of the Indians, through the blue and white colonial coverlets and homespun to modern commercial silks and hand-made tapestries.

The exhibit has been made to appeal to as many classes of people as possible. Club women all over the State held exhibits of historic textiles, thus arousing local interest and collecting an historic exhibit. Foreigners were interested by being asked to show things made in their home lands. These were collected from twenty or more school



## *Textiles at Newark*

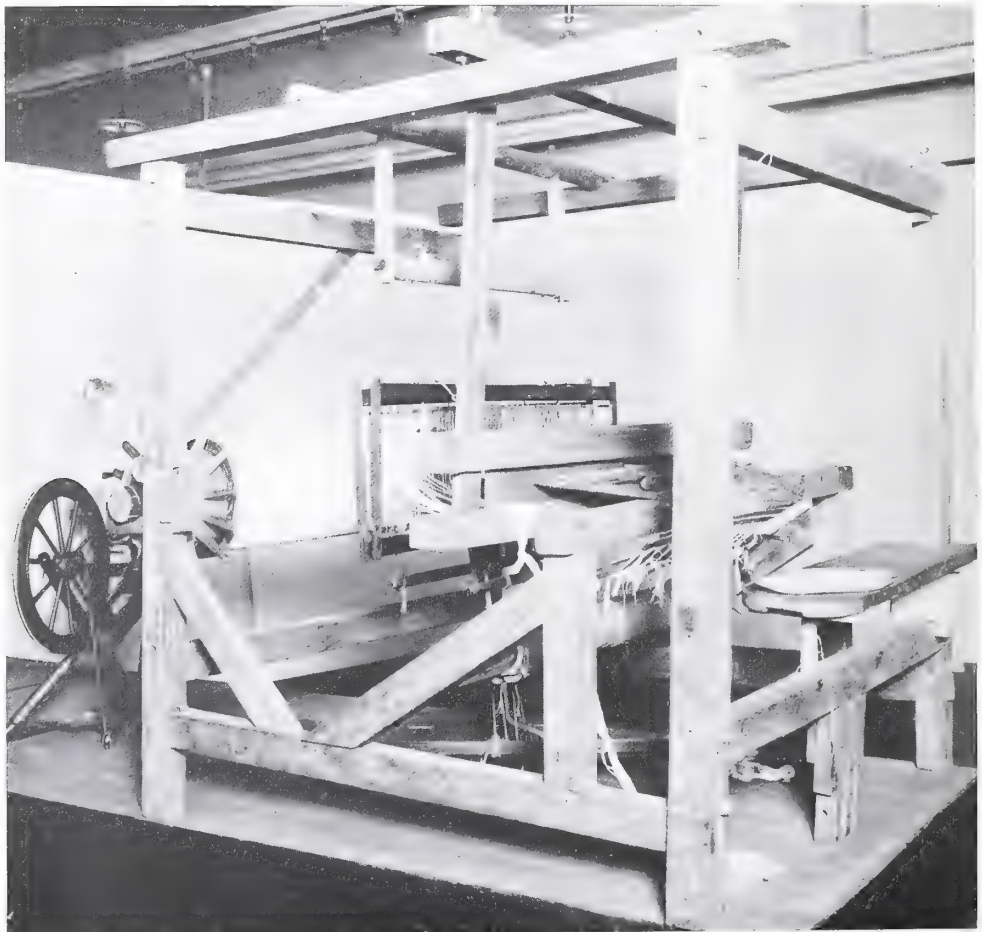
exhibits. Manufacturers were asked to give commercial exhibits, minus pink tissue-paper and booths, and without charge. Craftsmen interested in weaving and textile decoration were sought out, and every possible phase of the textile industry in the State touched upon.

The success of the venture has been astonishing, thousands of visitors having testified to the need for such activities. Opposed to many dead or half dead associations Newark is undoubtedly quick.

### **A**N ANNOUNCEMENT

COMMENCING with the current issue a short article by Raymond Wyer will appear each month under the heading "Art and the Man," occupying one page of the magazine. This page should be an interesting feature of our publication, considering the many claims to attention which this writer possesses. Besides giving the Hackley Gallery at Muskegon, Michigan, marked

prestige amongst the important museums of America, on account of its permanent collection, Mr. Wyer is a well-known lecturer and writer upon various subjects. Articles from his pen have already appeared from time to time in *THE INTERNATIONAL STUDIO*. Furthermore, he is an expert and critic of international reputation. He is regarded in England by those more concerned with the quality than with the pedigree of a painting as one of the most sensitive judges of art. The late Sir Hugh Lane, Honorary Director of the National Gallery of Ireland, was anxious that Mr. Wyer should continue building up the permanent collection of the Johannesburg Gallery, South Africa, an activity which has unfortunately been interrupted by the war. So few people can write with real authority upon matters of art that we deem ourselves fortunate to have secured the services of one so well equipped to render opinions of value and interest at a time when the public is growing more and more appreciative.



COLONIAL HAND LOOM AT NEWARK MUSEUM

## *An Analysis of Futurism*

### **A**N ANALYSIS OF FUTURISM BY EDWIN S. PARKER

IN THE Italian Futurist room of the Exposition one was sure to encounter a crowd. It was an eager, expectant crowd and there was a feeling of suspense. No one seemed able to get the artists' point of view and though some scoffed and laughed, most made a genuine effort to understand, and failed. The artists were evidently serious—why are they so universally incomprehensible and must we blame ourselves?

A glance at the catalogue gives us our first clue. Twenty-nine pictures out of forty-eight had abstract titles: were graphic (spatial) representations of non-spatial subjects. How can we translate a pure idea such as dynamism (force) into a spatial equivalent? How can we solidify non-matter into matter and make a picture of it?

Their process is a simple one and familiar to even elementary students of psychology, so let us take some pure idea and see if we can do likewise, in fact, paint a Cubist picture. Anger will do very well for a subject, because we are so familiar with it. To begin with, an angry man is supposed to "see red" and red is somehow associated with anger, so the dominant colour of our painting will be red. But colour is not enough by itself; we must have forms just as our Futurist friends have them, odd and curious though they may be. What forms shall we use and where shall we get them?

At some moment of intense anger we have had impressed upon us certain forms that were before us at the time, and the remnants of these forms in our memory, confused and distorted by time and the intensity of the emotion, are what we have in our mind's eye when we think of anger and it is these that we put upon our canvas. This faculty of visualizing is strong in some and nearly absent in others, but it is undoubtedly capable of development, so if we can't see such weird and definite shapes as our Futurist friends it doesn't mean that we are to blame, for we probably could if we kept at it long enough.

This process of visualizing is certainly interesting psychologically but is it significant artistically? The answer is: No! The language of art must be largely universal and the pictures before us must be the result of an organization of the objective world by faculties in the artist that are largely the same in all of us. He must see his subject

as beautiful by faculties possessed by us all. When Corot painted the peace of the early morning, he saw that peace by faculties by which we, too, can see peace in an early morning. When such rapid movement was put into the *Winged Victory*, it was done according to universal faculties and to us, too, the figure is flying in splendid haste. But we get no such feeling of movement from the many pictures of "Dynamism" and we are not quite safe in saying that the fault is with ourselves and our old habits of thought.

Here the Futurist will protest: "I paint the very essence of speed: Speed itself. I do it in an abstract and wholly universal language while classic art was encumbered by the object and was compelled to represent its idea indirectly."

But is his language abstract and universal? Abstract it may be, though the abstract is presented to sense only by accepted symbols, but universal it certainly is not, because it is dependent upon the particular images that chance has brought him and that chance again has selected as the ones that will be retained in his memory. It is like a poem written in a language invented by some man and known only to himself; beautiful doubtless to that man but meaningless to the rest of the world. The Futurist picture may be decorative, just as the poem may have a charming rhythm, but unless it is intelligible it is beautiful only as the pure design of a Moorish pavement is beautiful, and this is not the purpose of their work.

And how about the essence of speed: Speed itself? There is certainly a rushing velocity in the *Winged Victory*. We feel that it is more rapid than any figures moving near us. But that rapidity is in our perception of it; in the motor images it arouses in us, in our empathetic response to it. Speed is in the "perception" of an "object" and an abstract representation of speed affects us no more than the physical equation of velocity:  $V = v + a.t$ . Even that  $V$  is always attributed to some object and physics is certainly cold-blooded enough.

This, then, is the process by which a larger number of these Futurist pictures were made: a visualization of an abstract idea; a phenomenon dependent upon chance association; a particular and individual rather than universal mode of expression that has artistic meaning only for the artist himself. These twenty-nine by their titles were avowedly of this type; others were partly so, but this doesn't include the mass of pictures



## *An Analysis of Futurism*

by the Cubists proper: those that are of a concrete subject rather than an abstract one. There are, however, two more distinct processes possible that may include these and the large variety of pictures may be found to contain these three processes singly or in combination. Anyway, the actual psychological processes of making them are going to throw some definite light on the subject.

The simple comprehending of an object visually and this same comprehending complicated by the problem of graphically representing it, seem to be almost different processes. I believe that a primitive portrait, for instance, was a genuine likeness of the sitter in the eyes of the artist, for I have had just that experience myself. When painting we seem to see things in terms of our process of representation. To the artist who paints in browns, the subject doubtless really looks brown, and if his scheme happens to be purple-and-yellow, the subject appears in purple and yellow. This is, of course, just while he is at work. Again, if I want to lose myself in the dominant lines and planes of a subject, I may become entirely absorbed in just that phase and what is a genuine likeness to me may seem an absurdity to others. And so I may paint a Cubist portrait of Mr. X, selecting what lines and planes appeal to me and arranging them according to a certain feeling for line and form that I may call the inner harmony of the figure; and I will have a likeness, seriously.

But this inner harmony that I may be striving for is no new thing, for it seems to be the prime requisite of all great art. It is that which causes a motor response within us as with the *Winged Victory*. It exhilarates us and holds our attention, leaving our mind free to the deeper revelation of the artist. The Cubists have here confused a means with an end.

Our empathetic response to the shape and lines of a cathedral is one of exultation and serves its purpose, but this paragraph neglects the fact that as an organic unity it is, of course, beautiful and also the satisfaction of the demands of the eyes makes it beautiful.

Lastly we come to the type of pictures of which the *Battle of Lights at Coney Island* is a clear example. Here is a series of intense memory images superimposed one upon the other; a composite picture of what our memory has chanced to retain of the many impressions received. Others of somewhat the same type seem to be of visual images of objects that have been seen but not

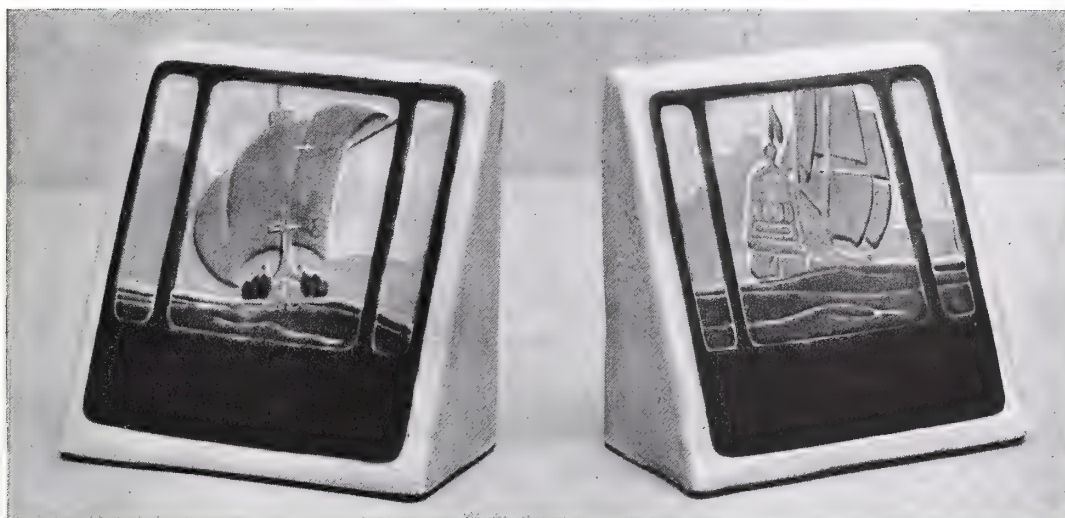
accurately fixed in the artist's memory, and the object, perhaps a nun, will be represented by a charming pattern decidedly resembling the original in its dominant lines though probably lacking the signs by which we recognize it.

Of these three elements, the first, the visualization of non-material subjects, seems to belong to the psychologists' laboratory and not to the art gallery; the second, the emphasis of dominant lines, can be significant only as a means to an end and must be used to enhance the artist's wider vision of nature; but the last element, the vague memory image, ought to have real possibilities of development and if kept from masquerading under mystic guises will doubtless prove a new field for art if not a great one.

These, then, are the processes by which, singly or in combination, Futurist pictures are made. But what of their theories, their aims and purposes in producing these things, their attempts at a direct experience of volume, a universal language, and the inner harmony of the figure? The universal language proved to be a purely individual one; the inner harmony is a means, not an end. Lastly, the "experience of volume," a principle on which they lay great stress, is a problem of transcendentalism; a problem for the metaphysician and not for the artist. A little knowledge is a dangerous thing and a slight acquaintance with Kant seems to have led these Cubists astray, for the experience of volume is the experience of a mental process, and though pure extent is considered primitive, volume never can be. Metaphysics is not for the amateur.

## THE FOGG ART MUSEUM AT HARVARD

BESIDES a Cassone panel by the so-called Paris master, and a Pesellino, a *Madonna and Child* by Fra Filippo Lippi, has been on exhibition loaned from New York. Dr. Oswald Siren says of it: "The Fra Filippo now on exhibition is one of the master's most interesting works. It is of unusual artistic charm and historical importance. There are only two paintings by this master in American collections. The one is the picture in the Morgan Library, unfortunately cut into three pieces; the other, at the Boston Museum, is an altar wing showing four Saints. The Fogg picture is of special interest for any collection of early Italian paintings."



BOOK-ENDS

DESIGNED AND EXECUTED BY THE MARBLEHEAD POTTERY

## ARTS AND CRAFTS BY GRACE HAZEN

ONE of the February Exhibitions of the National Society of Craftsmen was a series of three panels, *Painting, Architecture and Sculpture*, by J. William Fosdick, to have a permanent place in the Grille of the National Arts Club. These panels may be called a revival by modern means of the art of the panel carvers and painters of the middle ages. While unquestionably inspired by these early workers, the artist has infused into these paintings on tooled wood an individuality of expression undeniably his own.

J. W. Fosdick's serious monochrome work in the form of fire etchings is well known; notably the heroic Glorification of Jeanne d'Arc now permanently placed in the National Gallery of Fine Arts, Washington, D. C.

In the recent work Fosdick has taken up his brush again, as a painter, in conjunction with his knowledge of woodcraft, so that by tooling, carving, building with gesso and gilding, he produces texture with a varying tonal patina which counts for so much in all forms of decoration. It is easy to see that while working in wood, he has been influenced by the old illuminators on vellum as well as by the designers of tapestry. His five great panels, *Pentaptych on the Life of Jeanne d'Arc*, shown last year at the Architectural League of New York, were, in truth, huge illuminations on wood in lieu of vellum, the more or less primitive use of pigments and gilded gesso work

being suggestive of the illuminators' art. Yet, being wood, these panels possess the dignity and charm which wood alone can give as an alluring medium of artistic expression.

The Arts Club decorations are a series of panels which will be set into dark oak, forming a broken frieze around a dining-room in the Grille. Fosdick has chosen as his subjects the various arts of the middle ages: architect and client; sculptor and patroness; painter and model, etc. These mediæval figures are seen against a gilded and tooled background. The robes and drappings of the figures are in brilliant reds, purples, oranges and yellows, the title of each panel being emblazoned on cartouches of mediæval blue which, with the trailing greyish green vines enclosing the composition, give a satisfying colour balance to the whole arrangement.

The remaining subjects to be ultimately worked out are, Music, Literature, Handicraft and Drama.

The National Society of Craftsmen held its first one-man exhibit of sculpture in February.

The one man was Joseph Kratina, a native of Prag, who maintained a studio in Paris some years before settling in New York. The exhibit was composed chiefly of children's heads. There were also some statuettes and paper knives in bronze. Kratina has won distinction in his many portrait busts of famous men. The Alexander Hamilton bust portrays the spirit of this great statesman in exquisite fashion. He has put into



## Arts and Crafts

the profile the beautiful lines of this colonial aristocrat. He has also produced unusually good busts of Abraham Lincoln, Count Leo Tolstoy, Cardinal Farley, Theodore Roosevelt, Woodrow Wilson and Hudson Maxim.

Downtown in the Maiden Lane district, where are to be found the most skilled artisans, Kratina has many friends who speak with the greatest enthusiasm of his great skill and the rapid deftness of his perception and execution. He is a true artisan and an artist craftsman, for he applies his skill to modeling of useful objects in a decorative fashion. This is the necessary ground work for his power as an artist.

These portrait busts of vigorous men, are a strong contrast to the delicacy of feeling shown in the exhibit of children's heads. In all these little busts, Mr. Kratina's touch has the tenderness of love. It is as though Love had been the medium through which his insight and deftness of hand had passed. In working, he forgets himself and becomes only an interpreter of the child before him. His method is not to work for one phase, but for everything in the child. It is the assembling of various phases that make the character which he gets so admirably. Love is a strong element in childhood and this he has put into all the beautiful little portraits. They have the deep expression of the eye, and the hope and spiritual quality of childhood. Of the *Baby Napoleon*, Mr. Kratina says: "Napoleon for years has been a pet of mine—a sort of god. It is for that reason, perhaps, that I prefer to picture him as a baby, so young and innocent, that that frightful malady, ambition, which afterward ate away the soul of the man, had not even considered

setting its capturing meshes within reach. Another bust, *Baby George*, done in marble, looks up at you with the most alluring expression.

The portrait heads of two young boys together, about four and five years old, have the sweetness of boyhood. Another boy—a study—gives the feeling of a good working intellect. Indeed all these little marbles and plasters have brains behind their eyes and the ability to use their brains, is there.

In this exhibit, Mr. Kratina has a very rapidly made head of his own baby at five days old; there is another head of one of his children at six days, in which the child's character shows itself in the way he uses his tiny fingers in grabbing his flesh. This child, now at six years old, is a sculptor of animals.

While the exhibition is composed of many types of children, there is a certain sameness in the method of handling. They are all finished beautifully. Perhaps if some had been less finished, that is, a little more left to the imagination, the exhibition might have had more of the vitality that comes from variety.

The bronze paper knives, with nude figures emerging from draperies, tend toward the

nouveau art in form and colour. These are finished in various colours. The draperies running down on the blade, are a natural greenish bronze, and the nude bodies, a soft, rich, reddish brown.

The minute one tries to combine several colours in sculpture, to represent flesh, hair and draperies, the naturalistic begins to creep out in what seems to be a more or less artificial manner. The modeling in itself should be so well done in texture and feeling as to be sufficient in itself, without having to add the flesh colour to explain the subject



A PORTRAIT

BY JOSEPH KRATINA

## *Louis C. Tiffany*

and make one know that this is a nude figure.

The small bronze standing figures would be stronger, were they more simple. But there is a wax figure of a woman in one of the glass cases, with a most beautiful face, carved in wood. This is an exquisite piece of work. It shows Mr. Kratina's ability to work in the small figures as well as in the life size, which cannot be said of many sculptors.

The exhibition of colour prints, by Arthur Wesley Dow, shown in the middle room of the Studios, was of unusual interest.

These prints were of three kinds. In what we may call Class A, the designs are cut upon the flat side of a wood block and are printed in water colours, using the Japanese printer's disk called a *buren*. The special purpose of this method, Mr. Dow states, is to obtain a vibrating quality of surface and a harmony of colours. In Class B, the designs are cut upon linoleum and printed with inks upon a large hand press. In Class C, the designs are cut upon type-high wood and printed upon an ordinary printing press. The purpose of this last method is to show that the common job press may be used by the artist as a tool and that it is possible to get fine relations of tone and surface by this means.

### LOUIS C. TIFFANY

THE friends who came to congratulate Mr. Louis C. Tiffany on his birthday were gratified with a masque in pantomime, in which the resources of magical lights, cast upon stalwart men and beautiful women (many of them models who had posed for artists in the audience) were lavished with a skill rarely shown on the stage. "The Quest of Beauty" was conducted by the painter Joseph Lindon Smith, nor did the masque belie his reputation as a manager. But the remarks of the host when he was compelled to answer the toast of the President of the Academy of Design showed that he has not failed to observe the tendencies in modern art.

"What is the Quest of Beauty? What else is the goal that an artist sets before him, but that same spirit of beauty! Who can give the formula for it? Are there not as many different paths to it as there are workmen, and are there not as many different definitions of beauty, as there are artists? And yet I wish to express what I have found in art. How can I say briefly what I have

been striving to express in art during my life?

"Literature and the Drama express the sensations of tragedy and romance—but not with continuity and lasting effect. Art interprets the beauty of ideas and of visible things, making them concrete and lasting. When the savage searches for the gems from the earth or the pearls from the sea to decorate his person, or when he decorates the utensils of war or peace in designs and colours, he becomes an artist in embryo, for he has turned his face to the quest of beauty.

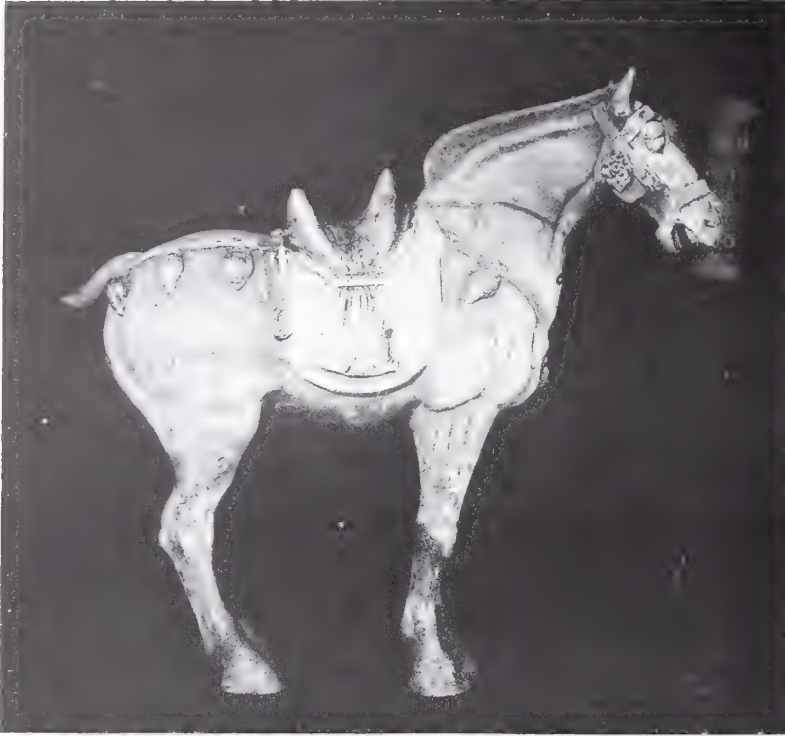
"Art starts from an instinct in all—stronger in one than another—and that instinct leads to the fixing of beauty in one of a hundred ways. But, if we look closer, we find some artists are drawn aside from the pursuit of beauty to worship the idol of technique, though only a small part of the effectiveness of a work in art can be credited to technique. The thirteenth century makers of stained glass were great because they saw and reproduced beauty from the skies and stars—the gems and rugs; they translated the beauty into the speech of stained glass. In later days, ignoring the beauty of the glass by using paint, their successors destroyed by this technique the beauty for which they were striving.

"If I may be forgiven a word about my own work, I would merely say that I have always striven to fix beauty in wood or stone or glass or pottery, in oil or water colour, by using whatever seemed fittest for the expression of beauty; that has been my creed, and I see no reason to change it. It seems as if the artists who place all their energies on technique have nothing left over for the more important matter—the pursuit of beauty. The 'Modernists,' as they are called for want of a better term, wander after curiosities of technique, vaguely hoping they may light on some invention which will make them famous. They do not belong to art; they are untrained inventors of processes of the arts.

"One thing more—it seems to me that the majority of critics miss the chance of doing good by failing to understand the situation; too many of them waste their time in disapproval of what they dislike, instead of looking for what they can honestly admire. The public thinks that a critic is a person who attacks and condemns; a critic should be one who discriminates. The critic who can do good is one who does not neglect the high lights for the shadows, but strives to find the best points in each work of art."



## *Oriental Art: A Note by Eugène Castello*



*University Museum, Philadelphia*

POTTERY MORTUARY HORSE (CHINESE)

Chinese porcelain vases, the rich cobalt blues, the mottled powder blues, the céladons, peach blooms, sang de bœuf, faïencé verte, faïencé noir, turquoises and mandarin yellows appeal to the eye of the artist probably more than would the design of most of the specimens familiar to many of us through modern imitations, but the old colours are, many of them, inimitable. Among other curious objects of art there is a pair of mortuary horses in glazed pottery 19½ inches high, dating about A.D. 900. A bronze, gold and silver niellé wine-pot apparently made about 1000 B.C. Statues in stone of Buddhist deities and priests and grotesque animals are exposed effectively in niches and on pedestals. A small collection of milk-white and green jade sceptres and

### **O**RIENTAL ART A NOTE BY EUGÈNE CASTELLO

THE opening of an exhibition of Oriental Art in the new Charles Curtis Harrison Hall of the University Museum of Philadelphia, was the occasion on February 14 of a gathering of people distinguished in art, college and social circles, interested as connoisseurs or as generous contributors, in a financial way, to the building of the new hall. In architectural effect it is most imposing, circular in plan, one hundred feet in diameter, crowned by a vaulted dome and lighted at the apex very much in the way that is seen in the Pantheon at Rome and, in addition, by means of a row of triplet windows at the springing of the vault arches. The most remarkable part of the display is of Chinese provenance, many superb porcelains purchased from the Morgan collection, others loaned, ancient sculpture, bronzes, jades, paintings, and objects in faïence. There is also a notable assemblage of articles of religious use from Thibet. A number of very large squares of old Brussels tapestry relieve the warm grey of the walls. The exquisite colourings of these ancient



*University Museum, Philadelphia*

CHARLES CURTIS HARRISON HALL



*University Museum, Philadelphia*

SEVEN-COLOUR FAMILLÉ VERTE VASE (CHINESE)

flower vases are wonderfully beautiful and a number of paintings by Chinese artists on long rolls of silk add to the general attractions of the display.



*University Museum, Philadelphia*

ANCIENT CHINESE WINE JAR

## IN THE GALLERIES

ONE of the most important exhibitions of late, from an historical standpoint, is that of Pissarro at the Durand-Ruel Galleries. The greatest of the impressionist school, when we exclude Renoir, he was also the originator of the movement; and his influence on the younger men of his day was more vital and far-reaching than that of any of his contemporaries.

Although in America we have come to look upon Monet as impressionism itself, one glimpse of this exhibition (chosen so as to show the painter's chronological development) attests to Pissarro's superiority to the popular creator of the water-lilies, the haystacks and the cathedrals. With all Monet's versatility and daring he never achieved the calmness of mastery which Pissarro exhibits. In such pictures as *Quai Napoléon, Rouen*; *Le Jardin de Presbytère à Knoch* and *Le Louvre-Matin-Soleil*—all distinguished by their intensely truthful approximation to nature—there is a superlative quality of security in idea, a reaching forward of an intense sincerity toward something certain, and a profound sensitivity to the more sombre of nature's moods.

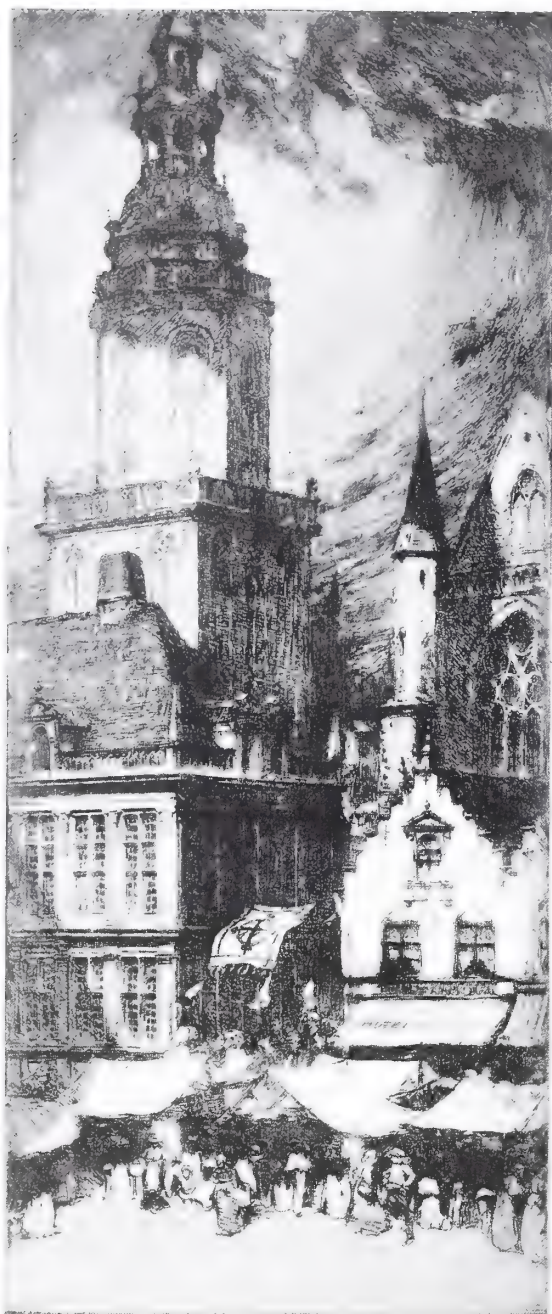
The *Marché à la Volaille* and *Marchande de Marrons* are rarer bits of Pissarro's genius. In them is the nucleus of great composition, a vague groping toward a more stable quality of order than in his landscapes. In all there is a delicate balance of colour and line, and a vision so large and confident that his most complicated subjects are like simple and peaceful chants. This simplicity is due to his accentuation of only several main lines of contour and the subordination of everything else to these salients.

In this exhibition are works as early as 1870 and as late as 1901. There are pictures which recall Seurat, and others which, in parts, recall Corot. In all of them, however, is evidenced the lover of his art, working not in order to be called an inventor, but to penetrate more deeply beneath the surface of his life's passion.

On the next page is the belfry of Furnes. Situated in West-Flanders, so near the firing line, that as early as December, 1914, a number of shells fell unexpectedly in this city. This belfry, part of the Palais de Justice and directly behind it, shows the characteristic features of architecture from Gothic to Renaissance style, and is considered one of the most interesting historical



## In the Galleries



BELFRY OF FURNES  
BELGIUM

ETCHING BY  
PAUL VERREES

monuments of Belgium. This tower and the near-by Church of Ste. Walburge have suffered damage through the bombardment. The artist, Paul Verrees, is a well-known artist in his own country. Incapacitated by wounds from further fighting he has come to New York to start afresh.

The important painting, *The Madonna En-*

*throned*, by Bernardino Luini, recently purchased at the Catholina Lambert Sale, is on public exhibition in the East Gallery at the Brooklyn Museum, Eastern Parkway, until further notice.

Fourteen paintings by American artists are now on exhibition in Vose's Gallery, Boston. Mr. Vose has succeeded in securing extremely good examples of the work of the painters shewn. *Eventide, Tarpon Springs, Florida*, by George Inness, and *The Mother*, by C. W. Hawthorne, occupy the two ends of the gallery, and are worthy of special notice. In the former, we are reminded of Mr. Inness's own words: "When you have reached the beauty of russet-gold colour, you may hope for nothing more beautiful."

Elliott Daingerfield, in a recent letter, has paid unstinted tribute to the charm of this canvas. "The picture is a pure poem of the sunset hour," he writes, "intensely felt by the painter, and of that phase of his work which marks his completest reach into the secrets of Beauty—highly synthetic—all details put aside, and yet subtly suggested—the picture was breathed upon the canvas in waves of colour with a technique that none but Inness may know or master."

*The Mother* is young and dreamy-eyed. A glint of sunlight finds its way into the dusky room, flickering on her brown hair, her simple, blue gown, the baby's head and her own hands that clasp the little one to her breast. The modelling of these hands is scarcely to be surpassed. The luminous shadows of face and throat and the tonal harmony of the composition place it in the front rank of the artist's works. This canvas quickly found a purchaser.

Sharply contrasting with this are a vivid *Girl in Blue* from the brush of Randall Davey, and Daingerfield's sumptuous *Heart of the Rose*.

J. Alden Weir is represented by two paintings, *The Sisters*, in white, which has attracted much attention, and *The Flower Girl*, with her basket of yellow blossoms.

F. W. Benson's *Elizabeth*, high-bred and intellectual in type and reserved in tone, hangs next to Hawthorne's *Mother*, and gives one a curious impression of contrast, while in this, also, the modelling of the hands is most noteworthy.

Frieseke's symphonies in blue and green are always delightful, and *The Venetian Blind* is no exception. His paintings give one the feeling of exquisitely delicate pieces of china—there is a fragile *crispness* about them.



*Loaned to the Panama-Pacific International Exposition by Albert Rosenthal, Esq., Philadelphia*

THE IRISH BEAUTY  
BY SIR TH. LAWRENCE



## *In the Galleries*

George Fuller's *Fedalma* has his usual, golden-brown charm, very different from the liquid browns of William Keith's *Landscape*, where cattle graze beside a quiet pool, which reflects a pale-green sky.

In Ralph A. Blakelock's *The Chase*, the very tree-branches follow the movement of the mounted hunter, who raises his bow and arrow, as he urges his horse onward.

J. Francis Murphy shows us a level *Autumn* of dun-coloured grass—interspersed with flat stretches of green.

Homer Martin's *Solitude—October* is a gentle painting, and the collection is completed by Mr. Ryder's rather mystical *Moonlight*, in tones of brown and white. Many of these paintings are

known to visitors of the Macbeth Galleries, New York, where the best work of the important living American artists is constantly on exhibition.

Oriental art at the Farmer Studio, 56th Street near 5th Avenue, is unusually interesting, for the reason that Mr. Farmer has collected superb examples of hard stones and shows them in a novel and praiseworthy manner. Instead of the usual monotonous showcase crowded with objects, cases here are concealed in the walls and the visitor can see just a few things at a time. The walls are all fitted with sliding panels and perhaps half a dozen examples are shown, so that the eye and brain never weary, and the connoisseur can obtain a real impression of the works of art that interest him, detached from all others.



Courtesy Vose Galleries, Boston  
THE MOTHER

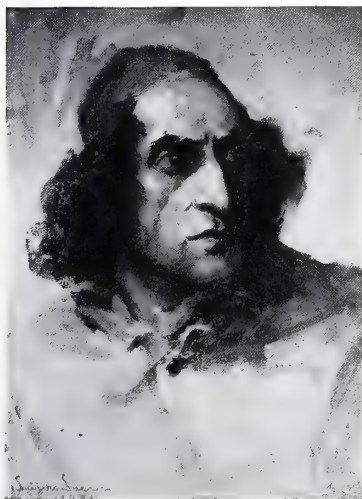
BY C. W. HAWTHORNE

## SCHOOL NOTES

(Continued from page 14)

This session of the summer class is always an enjoyably profitable one for those studying in California, with the school centrally located in the city, on the edge of West Lake Park, where the intensity of summer heat is not experienced and the school offers studios that are both light and airy, with accommodations to make a student's stay comfortable. Los Angeles never has a single rainy day throughout the summer, which assures a continuous, unbroken course of study.

The faculty is European and Eastern, trained both as artists and instructors, thus offering a concise, definite method of daily individual criticism which is practical and modern, always keeping in mind the pupil's aim and individuality. The list of successful graduates from this school assures its efficiency.



OIL PORTRAIT BY PUPIL OF LOS ANGELES  
SCHOOL OF ART AND DESIGN

## THE SCAMMON LECTURES

FOR the first time since their foundation the Scammon Lectures will treat of the subject of prints. This branch of art will always necessarily be of secondary importance to people, as compared with painting and sculpture, but the Art Institute of Chicago possessing such fine collections as its etchings by Charles Meryon and Anders Zorn will do its best to inspire Chicagoans with a love for good prints.

The Scammon Lectures will be delivered by FitzRoy Carrington, an acknowledged authority in the field of the graphic arts, Curator of Prints at the Museum of Fine Arts, Boston, and lecturer on the History and Principles of Engraving at Harvard University. Mr. Carrington was born in England, and came to the United States at the age of seventeen years. After following various pursuits for a short time, such as farming in Minnesota and working for a railroad, he went to New York and entered into the service of Frederick Keppel & Company, in which he was partner and general manager from 1899 to 1913. Therefore, he has always been a man of practical affairs; and in his work at the Boston museum and at Harvard he is using the same methods to increase public interest in prints that proved suc-

## The Gorham Galleries

Commencing Monday, March 20th, and continuing daily for four weeks (Sundays excepted) there will be on view a most interesting and noteworthy Exhibition of Sculpture suitable for Garden and Conservatory Decoration by eminent American Artists.

All interested in the progress of American Decorative Sculpture are cordially invited to see these current examples from our native artists.

Fifth Avenue at 36th Street  
New York

## BRADLEY STUDIOS

Have you a daguerreotype or faded picture of any of your ancestors which you would like restored and finished in a modern style, making it absolutely permanent and still retaining its quaint, original charm? Consult us, as we have made a study and are expert at this art.

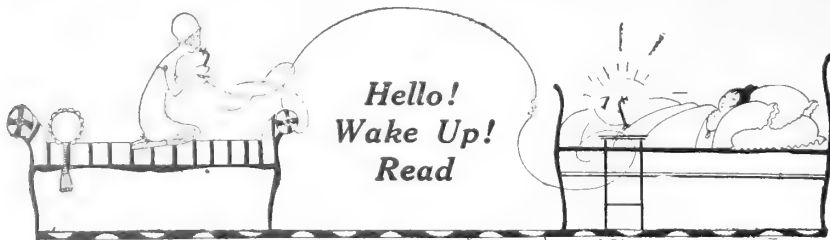
Photographic Portraiture of Distinction  
Home Photography at reasonable prices

435 FIFTH AVENUE . NEW YORK



Copy of a Daguerreotype





# VANITY FAIR

The most successful of all the new magazines

## Don't Be a Social Back Number—

It you are out of step with the whirling progress of our time; if you are removed from its magnetic influences; if, despite your youth, you are becoming an old fogey, or an old maid, or an old bachelor, or an old bore; if your *joie de vivre* is dying at the roots—then you must read Vanity Fair, and presto! you will be nimble-witted and agile-minded again—the joy of the picnic—the life of the grill-room—sunshine in the home.

### Six months of Vanity Fair will enable you to ignite a dinner party at fifty yards

Don't settle down comfortably in the ooze. The world is moving, moving on all eight cylinders—some folks are even moving on twelve—and you might just as well move along with them. Don't stall yourself on life's highroad and be satisfied to take everybody else's dust. Hop up and take a little joy ride on the red and yellow band-wagon—Vanity Fair's band-wagon.

### Every Issue of Vanity Fair Contains:

**THE STAGE:** First-night and behind-the-scenes views of the newest plays—with portraits.

**THE OPERA AND MUSIC:** Stories and portraits of the new singers, composers, conductors and whatever is new about the old ones.

**THE ARTS:** Illustrated news and criticisms of pictures, architecture, books, sculpture.

**HUMOR:** The most original and amusing works of our young writers and artists.

**PEOPLE:** Striking and unusual portraits of celebrities who help make New York a brilliant, fascinating merry-go-round.

**SPORTS:** An illustrated panorama of golf, tennis, football, racing, polo and a dozen other outdoor and indoor sports.

**ESSAYS AND REVIEWS:** By intellectually stimulating essayists and critics.

**PARIS AND LONDON:** The latest diverting news from the European capitals.

**DANCING:** Outdoor dances, indoor dances, rhythmic dances, cosmic dances.

**FASHIONS:** From Paris, London and New York for all discriminating men and women.

**DOGS AND MOTORS:** Photographs of the best-bred dogs and the best-built motors, with descriptions and timely discussion of them.

**SHOPPING:** An index to the best shops, what they sell, and a shopping offer that is bound to interest alert men and women.



If you want your brain kept powdered and well groomed for six months, just tear off, fill in and mail the little coupon below

If you want to be in the social and artistic swim, tear off the coupon in the lower left hand corner of this page—and mail it

### What Three Notables Say

**JOSEPH H. CHOATE—** "Vanity Fair is a truly wonderful youngster."

**JULIAN STREET—** "You are the supreme snob among magazines. I am ashamed for liking you so much."

**OWEN JOHNSON—** "Thank Heaven for Vanity Fair in a generation of standardized magazines."

### Try a Little Dollar Diplomacy!

You think nothing, in your poor deluded way—of paying \$2.00 for a theatre ticket, or for a new book, but for only \$1.00 you can secure six months of Vanity Fair, and with it more entertainment than you can derive from dozens of sex plays or a shelf full of problem novels.

Stop where you are!  
Tear off that coupon!



### We Promise You, Solemnly

that Vanity Fair is not just one more magazine, or even a new magazine of an old kind—but an ALTOGETHER NEW KIND OF MAGAZINE. It's an entertaining Magazine for Moderns.

We are not going to print any pretty girls' heads on its covers. We are going to spare you the agony of sex discussions. We shall publish no dreary serial stories. No diaries of travel. No hack articles on preparedness. No gloom. No problem stories. No articles on tariff, or irrigation, or railroad rates, or pure food, or any other statistical subject

Condé Nast, Publisher

Frank Crowninshield  
Editor

25 Cents a Copy

Three Dollars a Year

cessful in maintaining a business devoted to the sale of prints.

The Fogg Art Museum at Harvard and the Boston museum have large collections of prints and, having a good representation of the work of old masters, are unusually rich in material for the study of the history of engraving. Mr. Carrington, with his comprehensive knowledge of prints and his good judgment in directing the growth of a collection, is striving to build up a collection as nearly historically complete as possible, which will compare favorably with those in the great museums abroad. In doing this he desires to co-operate with other museums and with print collectors throughout the country, and eventually to organize a National Society of Print Lovers in America. His great zeal for making public institutions useful is being finely shown in his organization of a Children's Art Museum Association in Boston.

Besides being an honorary M.A. of Dickinson College, Pa., a curator and a university lecturer, Mr. Carrington is the author of several books, among them "The Quiet Hour," and editor of "Prints and Their Makers" and of the *Print-Collector's Quarterly*, the only art journal published in America which treats exclusively of prints and drawings.

## A REMARKABLE TURNER AT THE FOGG MUSEUM

ANOTHER famous masterpiece of painting, the so-called *Pas de Calais*, by the English landscape painter, J. M. W. Turner, has been placed on exhibition at the Fogg Museum as an anonymous loan.

It is a large picture, of Turner's middle period, representing a wide expanse of sea with a flat-bottom boat ferrying passengers to a packet with sails spread. These two boats form a large mass in the centre of the picture, while, on the left, a buoy floating on the crest of the wave and a group of small boats in the middle distance are balanced by a single sailboat and the pier and city of Calais, seen in the extreme distance at the right. The near point of view chosen by the artist permits of every detail in the two boats, which form the central subject of the picture, being clearly delineated. The larger one, seen from fore to aft, is lifted up on the crest of a wave surging against her side, with her semi-diaphanous sails stretched in the breeze; the passengers and seamen crowding on the deck are painted with unusual animation and attention to detail. The warm-coloured sails are brought down in beautiful reflections in the limpid water of the trough of the sea, and the transparent surface of the large wave at the left is finely relieved by a touch of opaque white light supplied by a seagull flying close to the green water, the limpidity of which is further accentuated by the spume-fringed eddies on the surface of the trough.

This picture was exhibited at the Royal Academy in 1827 under the title of *Now for the Painter* (rope). *Passengers going on board*. According to Chignell, in his "Life of Turner," the title was suggested by two other pictures. "Stanfield," writes Chignell, "was painting a picture which he was unable to finish in time for the exhibition of 1826, to which he had given the title *Throwing the Painter*. Callcott, knowing

Please enter my subscription to **VANITY FAIR**, 449 Fourth Avenue, New York City, beginning with the current issue, at the special \$1 rate offered to readers of this magazine. Mail me the current issue at once. I enclose the \$1 herewith (OR) I will remit \$1 on receipt of your bill.

Name.....

Address.....

I. S. 4-16



## A NEW BOOK FOR THE HOME

Second Edition

# Good Taste in Home Furnishing

*A Book on Interior Decoration for the Lay Reader*

By MAUD ANN and HENRY B. SELL


With a Frontispiece in color, full page Plates and marginal sketches

By HOWARD R. WELD

"A very readable book, and one of the best of its class offered this season. Its chapters, which treat a wide variety of topics, present the principles of decoration and answer the many puzzling questions arising whenever draperies, rugs or hangings are to be selected for the home. Special attention is given to color schemes and combinations and to that subtle quality in a room known as 'atmosphere.' Marginal and page drawings illustrate clearly the points made in the text. This book, which, by the way, includes an excellent chapter on the use and misuse of indirect lighting, is written in a remarkably easy and intimate style and is well worth the attention of any one interested in the subject."—*The House Beautiful*.

In Cloth, \$1.25 Net

Publishers, JOHN LANE COMPANY, New York



*A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings.*

THE collection of Chinese porcelain lamps with their shades fashioned from old Chinese embroideries contains examples of every beautiful color, every graceful form, and are especially designed to harmonize with the furnishings of the modern artistic home.

Carefully chosen, such a lamp will add a charmingly decorative and distinctive note to any room.

EDWARD I. FARMER  
CHINESE ANTIQUES AND INTERIORS  
5 West Fifty-sixth Street, NEW YORK

### FOR SALE

#### Charming Studio-House, Berkshire Hills

Two and one-half acres of land. House new. All improvements. Cash price \$1,500. For photographs and particulars address

VERNON ELLIS, Plainfield, Mass.

### Antiques & Reproductions

Mr. EDW. N. ELMORE has just completed the purchase of the contents of the fine old Southern mansion of Gen. Francis Marion, and has placed them on exhibition, with his other collections, at

2 West 29th Street - - - New York



### GARDEN ORNAMENTS

VASES FOUNTAINS BENCHES STATUES SUN DIALS  
MARBLE STONE TERRA-COTTA BRONZES LEAD  
CATALOGUE 25 cents  
HOWARD STUDIOS 5 W. 28 ST. N.Y.C.

**ANTIQUES** Valuable collection, about 80 specimen Watches in gold, silver, etc., by many eminent makers of 17th and 18th centuries. View, Apply MOORE, 118, Southwark Street, London, England.

### FUCIGNAS STUDIOS

Church and Garden Furniture  
Marble, Stone, Cement, Terra Cotta  
Wrought Iron—Interior Decoration

2 West 29th Street

NEW YORK

### INTERNATIONAL STUDIO Home Building and Decoration Service

Information concerning plans or materials for home construction, decoration or furnishing, interior or exterior, will cheerfully be supplied to our readers either direct or through some other authoritative source without charge.

Address Service Department

THE INTERNATIONAL STUDIO  
116 West 32d Street, New York City



**Vantine's**  
The Oriental Store

No. 18S, \$6.50 No. 75, \$5.00 No. 15S, \$5.50

### "Hour-Glass Chairs"

From Canton, China, we import these artistic examples of Oriental craftsmanship, suggesting in every line cool and restful repose. Woven of carefully selected rattan by expert weavers, under the supervision of the Vantine representatives in the Far East. Unaffected by water, and greatly improved when occasionally drenched. May be moved from place to place with only the slightest exertion and can be used on the lawn as satisfactorily as on the porch, as they have no legs to sink into the earth.

**Write for Beautiful Booklet**

For out-of-town distribution we have published an interesting booklet entitled "Comfortable Summer Furniture," which illustrates and describes our complete collection of this unique Oriental furniture, including chairs, chaise longue, morris chair, tables, stools, etc. With this booklet, which is mailed postpaid on request, you may shop by mail at Vantine's as satisfactorily as though you personally visited our store. Write today, as the edition is limited. Address Dept. 32.

**A-A-VANTINE-&-CO.-Inc.**  
Fifth Ave. and 30th Street, New York

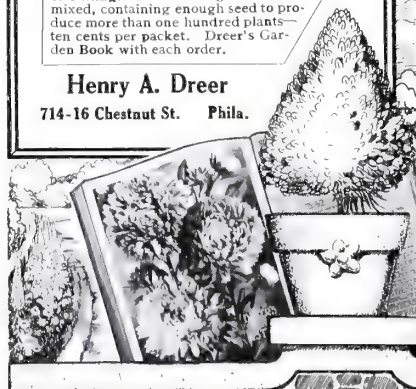
### DREER'S 1916 Garden Book

NOT only the most complete catalogue in America, but a dependable guide for the flower and vegetable grower. More than 200 cultural instructions by famous experts. Dreer's Garden Book for 1916 describes all the worthy novelties and selected strains of practically every variety of flowers and vegetables worth growing. It contains 288 pages; four color and four duotone plates. Special departments devoted to Gladioli, Cannas, Dahlias, Roses and perennials.

Mailed free if you mention this publication

Dreer's Superb Asters. Selected strains of finest varieties for garden decoration or cutting. Packet of eight best colors mixed, containing enough seed to produce more than one hundred plants—ten cents per packet. Dreer's Garden Book with each order.

Henry A. Dreer  
714-16 Chestnut St. Phila.





# A House—Or a Home?

THE one is commonplace; the other discloses a sense of artistic values—a distinction that comes of information rather than of money. And the best guarantee of such distinction is

## House & Garden

With which is incorporated American Homes & Gardens

This newly consolidated monthly of home making, of interior decoration and furnishing, of town and country life, is now published by Mr. Condé Nast, who also publishes *Vogue* and *Vanity Fair*—an earnest of the success of *House & Garden*.



## \$1 invested in House & Garden may save you \$1,000

For \$1—a mere fraction of your loss on one ill-considered expenditure—you may secure *House & Garden* for the next 6 months. With *House & Garden* at your hand you may banish worry and doubt, and proceed with your plans with the certainty that results in lasting satisfaction. If you intend to spend \$25, \$50, or \$100 in the beautifying of a single room this year, it will be true economy to get all possible ideas beforehand.

### A Special Offer

*House & Garden* is a handsome magazine of the large-page size, with an average of 80 pages of text and pictures per issue. Its price is 25 cents a copy—\$3 a year. But if you will detach, fill in, and mail the coupon opposite, with \$1, you will receive *House & Garden* for the next 6 months, beginning with the beautiful Spring Building Number—now on the news-stands.

### You Will Receive These Numbers

**April Spring Building Number.** Architecture for the vacation home—water supply—new gardens—the sewage problem.

**May Summer Furnishing Number.** Summer curtains and rugs—rattan and willow—the young girl's room—cool color schemes.

**June Garden Furnishing Number.** Living out of doors—the Pergola and garden pottery—flower boxes—pools and statuary.

**July Small House Number.** 20 inexpensive houses—economies in fire-proof houses—evergreens—the remodeled farm house.

**August Motor Number.** The automobile at home on a farm—garages—motors in suburban life—community improvement.

**September Autumn Furnishings Number.** New decorative tendencies—bath rooms—the man's room—furniture grouping which is distinctive.

**"All Indoors and Out"**

this, for a joke named his picture of that year, *Dutch Fishing Boat Missing the Painter*. To cap the joke, Turner called his picture, in the exhibition of the following year *Now for the Painter*." At the Manchester exhibition of 1857 it appeared under the altered title *Pas de Calais*, exhibited by John Naylor, Esq., who had bought the picture direct from Turner, and since then it has usually been known under that title.

It is interesting to note that among the other four pictures exhibited by Turner at the Royal Academy of this year, 1827, was the *Rembrandt's Daughter*, which now forms part of the permanent collection of the Fogg Museum, so that these two pictures may again be seen exhibited together. The painting is characteristic of the sea pieces of Turner's middle period, in which he abandons the dark tonality of his earlier sea pieces, but has not yet adopted the more impressionistic handling of his last period. The painting is carefully executed according to a very definite method of procedure, and the surface is beautiful in quality, like those of his earlier works. In paintings of this type, Turner's method, in its combination of under-painting, transparent glazes, and opaque scumbles suggests that of the great Venetian figure painters, applied to landscape. The whole picture is wonderfully luminous and transparent and the delicate plays of light are very subtly and convincingly expressed. Most remarkable, perhaps, is the expression of existence in three dimensional space achieved by the carefully thought-out design and the calculated execution.

The exhibition of this picture is particularly opportune at the present time, for in the Print Room of the Fogg Museum there has recently been put on view an exhibition of water-colour drawings by Turner and by other artists of his time, which belong to the permanent collection of the Museum.

## A LINCOLN PORTRAIT FOR THE NATION

WASHINGTON, D. C.—The National Gallery of Art has just received a portrait of Lincoln painted by George H. Story, of New York, as a Lincoln's Birthday gift from Mrs. E. H. Harriman of New York, who has been much interested in the activities of the Smithsonian Institution for some years.

In a letter to Mrs. Harriman, the artist says in part:

"It was in November of the year 1859 that I went to Washington, D. C., and set up my easel in a room on the corner of Pennsylvania Avenue and 7th Street, which I hired from M. B. Brady, the (famous Civil War) photographer, who promised to assist me in obtaining commissions, etc., and it was through this association that I was brought into contact with very many men of distinction...."

Mr. Story arrived in Washington during stirring times; the next year Abraham Lincoln was elected to succeed James Buchanan. Mr. Story states that Lincoln arrived in Washington on the 23d of February, 1861, after barely escaping assassination en route, and that a day or two after the President's arrival, Mr. Gardiner, who represented Mr. Brady in Washington, came to his room and asked him to

Send me six numbers of *House & Garden* beginning with the Spring Building Number for which I enclose \$1 herewith (OR) enter my subscription for the next five numbers and I will remit \$1 on receipt of bill. (Foreign \$1.50; Canadian \$1.25.)

Name.....  
Address.....  
City.....  
State.....

Please write very plainly

HOUSE & GARDEN, 440 Fourth Avenue, New York City

I.S. 4-16

## Just Booth Published Tarkington's Seventeen

*A Tale of Youth and  
Summer Time and  
The Baxter Family  
—Especially William*

How romance invaded the untroubled life of William Sylvanus Baxter, aged seventeen. A deliciously funny story in the author's most irresistible manner.

*Illustrated in tint  
Cloth, \$1.35 net; Leather, \$1.50 net*



*By the Author of  
"THE INNER SHRINE"*

Two men and two women, two kinds of love—the love that is quiet and enduring and the love that is turbulent and temporary. \$1.35 net

## CLIPPED WINGS By Rupert Hughes

"In plot, in dialogue, in incident, and most of all, in Mr. Hughes's extraordinary English, it is a novel that is unvariedly unconventional. 'Clipped Wings' never fails to hold the reader in its grip. The novelist's very eccentricities give a zest to the story that cannot be resisted."—*Boston Transcript*.

\$1.35 net

## THE TWIN SISTERS By Justus Miles Forman

A modern romance of international society. This, the last of Mr. Forman's brilliant novels, was finished shortly before he went down on the *Lusitania*.

\$1.35 net

## NOTHING A YEAR By Charles Belmont Davis

The story of a woman who tried to make diamonds instead of hearts the trump in life's game. There is a note of inevitability in this story that is both artistic and true to life.

\$1.30 net

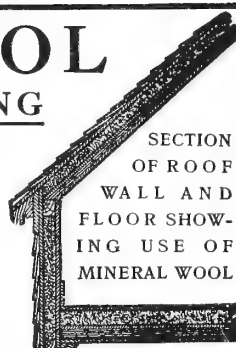
**HARPER & BROTHERS**  
*Established 1817*

## MINERAL WOOL THE MODERN HOUSE LINING

SHUTS IN THE WARMTH IN WINTER  
SHUTS OUT THE HEAT IN SUMMER  
KEEPS OUT DAMPNESS  
CHECKS THE SPREAD OF FIRE  
DEADENS NOISES  
MAKES WALLS AND FLOORS PROOF  
AGAINST RATS, MICE AND VERMIN

*Sample and Descriptive Circular on Request*

U. S. MINERAL WOOL CO., 90 WEST STREET, NEW YORK



## ETCHING and OTHER GRAPHIC ARTS

An Illustrated Treatise by **GEORGE T. PLOWMAN**

With an Etching Frontispiece and Twenty-six Illustrations. Large 12mo. Cloth. \$1.50 net.

**JOHN LANE COMPANY, NEW YORK**

## AUSTRALIA

Summer there now!  
Voyage delightful via *Honolulu* and *Samoa*.  
Splendid 10,000 ton, twin-screw American steamers  
every 21 days from San Francisco (Apr. 11, May 2, 23, June 13,  
etc.) Return 1st class, \$337.50; 2nd class, \$225; including China  
and Japan, 1st class, \$375; to Honolulu, \$65. Folders free.

H. E. BURNETT, 17 Battery Place, New York, or  
675 D Market St., S. F., Cal.

**SYDNEY SHORT LINE**

## JUST PUBLISHED

# THE DUNE COUNTRY

*An Etcher's Journeys*

By **EARL H. REED**

*Author of "The Voices of The Dunes," etc.*

With 60 striking illustrations by the Author. Cloth \$2.00 net.

The text and illustrations in this book depict the strange and picturesque country—the big ranges of sand dunes that skirt the Southern and Eastern shores of Lake Michigan. Mr. Reed's etchings, made in the region of which he writes, have already won him deserved fame and his graphic and poetic descriptions of the wild life and the eccentric old characters who live along the coast in little driftwood shanties, are humorous and appealing.

**Publishers, JOHN LANE COMPANY, New York**

Announcing a New and Popular-Priced Edition of

# POSTERS

A Critical Study of the Development of Poster  
Design in Continental Europe,  
England and America

By **CHARLES MATLACK PRICE**

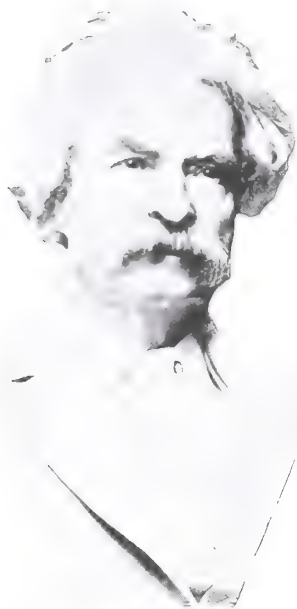
**42 Full-page Reproductions in Color and 120 in Monotone**

In the opinion of those best qualified to pass judgment, POSTERS is the only work in English that adequately covers the subject either from the standpoint of text or of illustrations. A number of the reproductions are from hitherto unpublished originals; many are no longer obtainable in any other form. Of unusual interest to poster collectors and invaluable, because of its countless suggestions, to artists and those who are creating advertising matter.

**POPULAR EDITION.** Substantially bound in blue cloth, 402 pages, 7½x10½ inches; illustrations hand mounted, \$6.50 net, postage extra. (Shipping weight, 5 lbs.) Descriptive circular on request.

**GEORGE W. BRICKA, Publisher, 114 East 28th St., N. Y. City**





## Mark Twain's "War Prayer"

*The Scene:* The final assembly in the church where the minister utters that tremendous invocation:

"God, the all-terrible! Thou who ordainest, Thunder, Thy clarion, and lightning, Thy sword!"

and the long prayer for victory to the nation's armies.

*The prayer closes. A white-robed stranger enters—moves up he aisle, takes the preacher's place; says he has been sent from "On High" with a message that the petition will be answered if the men care to repeat it after understanding its full import. Their prayer, he tells them, asks for more than they seem to realize. Hence he bids them listen while he repeats aloud these unspoken implications of their desire:*

"O Lord, our God, help us to tear their soldiers to bloody shreds with our shells; help us to cover their smiling fields with the pale forms of their patriot dead; help us to drown the thunder of the guns with the wounded, writhing in pain; help us to lay waste their humble homes with a hurricane of fire; help us to wring the hearts of their unoffending widows with unavailing grief; help us to turn them out roofless with their little children to wander unbefriended, through wastes of their desolated land in the icy winds of winter, broken in spirit, worn with travail, imploring Thee for the refuge of the grave and denied it—for our sakes, who adore Thee, Lord, blast their hopes, blight their lives, protect their bitter pilgrimage, make heavy their steps, water their way with their tears, stain the white snow with the blood of their wounded feet! We ask of One who is the Spirit of love and who is the ever-faithful refuge and friend of all that are sore beset, and seek His aid with humble and contrite hearts. Grant our prayer, O Lord, and Thine shall be the praise and honor and glory now and ever. Amen."

*(After a pause.) "Ye have prayed it; if ye still desire it, speak!"—the messenger of the Most High waits."*

## That is Mark Twain's "War Prayer"

written many years ago and published in "Mark Twain: A Biography," by Albert Bigelow Paine.

## Was Mark Twain Right?

What would he have done—have said—have written—about the present terrible strife in Europe? Would he not again have had the true insight into matters—have again shown himself as the humanitarian?

### He Is Here No Longer His Writings are

—they and his memory will live on forever, and forever, to make life happier and better for all of us. He is not only the reveler in hearty and robust fun—he has manly pathos—hates, pretense, affectation, and sham—portrays character and incident vigorously.

Altogether Mark Twain's books form a most delightful, entertaining and instructive library full of life, vigor, and breathe the very spirit of humanity. They should be in every home. Our offer of

## MARK TWAIN

at the lowest price at which the copyrighted works of an author of his reputation have ever been sold makes this possible. Now the price is only \$1.00 per volume for the twenty-five volumes, containing everything that is in the most expensive set (170 stories, essays, sketches, great books of fiction, famous books of travel). Now you pay only \$2.00 monthly—less than \$.07 daily. Now you also obtain a year's subscription to HARPER'S MAGAZINE.

The volumes measure 5½ x 7¾ inches. They are carefully printed on excellent paper, have title-pages in two colors, and are bound in a handsome dark-red crepe cloth, with titles in gold, decorative design on the back and a medallion of the great author on the cover.

### Send for the 25 volumes The Harper Way

at our expense to examine for ten days. See if you like the binding, paper, the illustrations, the text. If you do not find these books full money's worth, don't hesitate, return the entire set to us "collect." We will then cancel the subscription to HARPER'S MAGAZINE and you will owe us nothing. Send no money. You pay only \$1 after examination, if satisfied, and then \$2 monthly for 12 months. Now is the most favorable time to send for YOUR MARK TWAIN! Use the coupon.

#### HARPER & BROTHERS, New York City

Send, prepaid, MARK TWAIN'S WORKS, twenty-five volumes, cloth, and enter my name for one year to HARPER'S MAGAZINE. I may retain the set for ten days, and then, if I do not care for the books, I will return them at your expense, and you will cancel the subscription to the MAGAZINE. If I keep them, I will remit \$2.00 a month until the full price of the books and the MAGAZINE, \$25.00, has been paid.

IN. ST.

Signature .....

Send books to .....

come into the photographic studio and pose Mr. Lincoln for a picture.

"When I entered the room," says Mr. Story in his letter, "the President was seated in a chair wholly absorbed in deep thought and was apparently oblivious to his immediate surroundings; he did not even raise his eyes, nor did he give any sign of recognition to anything that was taking place about him. I said in an undertone to the operator, 'Bring your instrument here and take the picture.' This was done and Mr. Lincoln rose and left the room without a word."

Two pictures taken in the Brady studio at about this time bear out Mr. Story's description of the President's absorbed and preoccupied manner; he is seen seated in an arm chair with bent head, apparently deep in thought.

In the month of June, 1861, Mr. Story received a commission to paint a cabinet head of the President, which he was not willing to undertake unless the necessary sittings could be obtained. The President was approached by Mr. Story's client, but said he could not spare the time. But it was finally arranged by Mr. Nicolay, his secretary, so that the artist could enter the office during business hours and observe the President at work, without bothering him. "On three successive days," writes Mr. Story, "I quietly entered the President's office through Secretary Nicolay's room, and made pencil notes of my subject and mental observations of the changes in his countenance while he was in real life and under the influence of state affairs in the different interviews with his visitors.

"After each sitting I returned to my room and worked upon my picture with my sitter as vividly in mind almost as though he were in my actual presence, and with the aid of my photograph I completed the picture. . . . It was from the material gathered at this time that the recent portrait which you (Mrs. Harriman) purchased from me was (also) painted. . . . My immediate reasons for executing the portrait of Mr. Lincoln, at this late day of my professional career, are that upon a recent visit to Washington I found no portrait of President Lincoln in any of the public galleries. Nor was there one to be found in any of the Departmental buildings which I visited. . . . As I had the material and the memory of the man so distinctly in my mind, I was impelled to paint the portrait which you have purchased and generously presented to the Nation."

The artist, George Henry Story, was born in New Haven, Conn., January 22, 1835; studied in that city under Charles Hine, and later in Europe. He is an Associate National Academician, and the recipient of several medals for portraits and genre pictures. He was curator of the department of paintings at the Metropolitan Museum of Art, New York, for seven years, acting director for one year, and, since 1906, has been curator emeritus. He is also director of the art department of the Wadsworth Athenæum, Hartford, Conn. Three of his paintings in the Metropolitan Museum are *The Young Mother*, *Alexander S. Murray*, and *Self Portrait*.

The addition of his painting of Lincoln will be a valuable contribution to the National Gallery of Art, both from its historical significance and its merit as a work of art.



# BIG SPRING NOVELS BY BIG AUTHORS

## VIVIETTE

A charming romance of love and spring-time for summer reading. The dramatic love story of two brothers and one girl.

Four Colored Illustrations by Earl Stetson Crawford. Net, \$1.00.

By

**WILLIAM J. LOCKE**

Author of "Jaffery," "The Fortunate Youth," etc.

By

**WILLARD H. WRIGHT**

Author of "Modern Painting," etc.

## THE MAN OF PROMISE

One of the most penetrating and unusual novels of this generation, marking a new epoch in American fiction. Second Edition. Net, \$1.35

## EXILE

An absorbing story of the life and intrigues of a British outpost in the Orient which the author calls "Exile."

Net, \$1.35

By

**DOLF WYLLARDE**

Author of "The Story of Eden," "The Rat Trap," etc.

By

**H. DE VERE STACPOOLE**

Author of "The Blue Lagoon," "The Pearl Fishers," etc.

## THE GOLD TRAIL

A stirring tale of hidden treasure in the South Seas with an absolutely new interest. Net, \$1.30

## THE FAMILY

A remarkable study of the life of an English country squire and his numerous progeny. Vivid and real.

Net, \$1.35

By

**ELINOR MORDAUNT**

Author of "The Rose of Youth," "Belamy," etc.

## FOR THE ART LOVER

# IMPRESSIONS of the Art at the Panama-Pacific Exposition

By **CHRISTIAN BRINTON**

Author of "MODERN ARTISTS"

Profusely illustrated with five plates in full color and eighty-two half-tones

Large Octavo, Boards, \$3.00 net

This series of impressions by Dr. Brinton constitutes more than a mere account of the Architecture, Paintings and Sculpture seen at the San Francisco and San Diego Expositions. They form rather a critical survey of modern American and European art. The articles, since their original appearance in the pages of this magazine, have been revised and augmented by additional illustrations and a comprehensive introduction.

In this volume Dr. Brinton does not exclusively confine himself to individual artists, but also treats of the contemporary art movements in France, Italy, Holland, Hungary, Portugal, the Argentine, the three Scandinavian kingdoms and the United States.

A special feature, and one which lends additional weight and authority to the book, is the inclusion of a complete Bibliography of books and articles relating to the art and architecture of the two Expositions. There is also a comprehensive and carefully prepared Index of Artists.

## THE UNPRETENDERS

Romances of "plain people" who "did things" without the flourish of trumpets, and thereby contributed greatly to the joy of life.

Second Edition. Net, \$1.20

By

**ANNE WARWICK**

Author of "Victory Law," "The Chalk Line," etc.

## STRUCK BY LIGHTNING

The comedy of a violent love affair played by a prominent man before the chilly stares of Social Boston.

Net, \$1.30

By

**BURTON KLINE**

A New American Novelist

## THE SHADOW RIDERS

A tale of youth and romance in a new fast-growing country—the Canadian Northwest. The love story of a man, of a woman, and of a girl.

Net, \$1.35

By

**ISABEL PATERSON**

A New American Novelist of Great Promise

## FORKED LIGHTNING (The Green Flag)

A novel founded on the author's well-known play, portraying an episode in society life where a jealous woman becomes the victim of her own machinations.

Net, \$1.25

By

**KEBLE HOWARD**

Author of "Merry Andrew," etc.

By

**WILLIAM CAINE**

Author of "The Irresistible Intruder," etc.

## BILDAD THE QUILL-DRIVER

A mock-Oriental fantasy chronicling the adventures of a youthful scribe possessed of great ability for getting into trouble.

Illustrated. Net, \$1.25

## THE INDIVIDUAL

A young surgeon, an enthusiast on eugenics, after marriage has to choose between estranging his wife and renouncing his principles.

Net, \$1.25

By

**MURIEL HINE**

Author of "Earth," "April Panhazard," etc.

By

**J. MURRAY GIBBON**

The romance and excitement of an artistic career, with scenes laid in Paris and Scotland. Net, \$1.35

**JOHN LANE COMPANY, Publishers, NEW YORK**



# CURRENT HISTORY

A MONTHLY MAGAZINE OF  
THE NEW YORK TIMES.

220  
PAGES  
EACH  
ISSUE

CURRENT HISTORY is the ONLY magazine printing in FULL all the important official war documents and utterances of ALL the nations.

CURRENT HISTORY is the ONLY magazine presenting ALL the BEST war literature of the most eminent writers, personages, and publicists of ALL the nations.

CURRENT HISTORY is the ONLY magazine which covers thoroughly and impartially all the war's VITAL phases; HISTORY in its making.

CURRENT HISTORY is the ONLY magazine the bound volumes of which provide an enduring, useful treasury of the CHIEF literature of the GREATEST WAR in HISTORY.

NEUTRAL, IMPARTIAL, INFORMING  
THREE DOLLARS A YEAR

## BOUND VOLUMES

Volumes I. and II., cloth, covering Aug. 14-Sept. 15, postpaid in U. S., \$4.50.

Both volumes and one year's subscription (12 issues), U. S., \$7.50.

16  
FULL  
PAGE  
PORTRAITS

24  
FULL  
PAGE  
CARTOONS

ORDER  
BOUND  
VOLUMES

ORDER  
BOUND  
VOLUMES

CURRENT  
Times Square



HISTORY  
New York City



## IMPORTANT NEW SPRING BOOKS

### PLAYS OF THE NATURAL AND THE SUPERNATURAL

By THEODORE DREISER. Author of "The 'Genius'," "Sister Carrie," etc. 12mo. Boards, \$1.25 net.  
Mr. Dreiser in this book of one-act plays opens up an entirely new field of dramatic possibilities. In the "natural" plays he has written the first truly realistic dramas to come out of America; in the "supernatural" plays he introduces a deep and novel element into dramatic effort. They are based on the broad foundation of philosophy, and contain what may be called, for lack of a more specific term, the fourth dimension.

### THE CRIMES OF ENGLAND

By GILBERT K. CHESTERTON. Author of "Heretics," "Orthodoxy," etc. 12mo. Cloth. \$1.00 net.  
Notwithstanding the title of his new book, Mr. Chesterton is not to be regarded as taking sides with Mr. Bernard Shaw and Mr. Frank Harris against his country. He uses the word "crimes" in a Chestertonian sense, and in these topical essays covers a wide field—political, historical, social, literary, etc.

### ADVENTURES IN COMMON SENSE

By DR. FRANK CRANE. Author of "Just Human," "Footnotes to Life," etc. 12mo. Cloth. \$1.00 net.  
A new note in literature. The essay made modern, readable, piquant, understandable. That's why the daily newspapers print them and millions of readers enjoy them. To Dr. Crane are applicable the lines Landor wrote of Browning: "Since Chaucer was alive and hale no man hath walked along our roads with step so active, so enquiring eye, or tongue so varied in discourse."

### Twentieth Thousand THE COLLECTED POEMS OF RUPERT BROOKE

With an introduction by GEORGE EDWARD WOODBERRY. Photogravure Portrait. Cloth. \$1.25 net.  
"The publication of these poems makes it clear that the young lieutenant, who now lies buried in a grove of olive trees on the Aegean Sea, was that phenomenon increasingly rare in English poetry—a genius. No other poet of our generation could write—or, at any rate, has written—sonnets equal to those grouped under the title '1914' in this volume."—Joyce Kilmer in *The Bookman*.

## LATEST BOOKS ON THE EUROPEAN WAR

### A BOOK OF BELGIUM'S GRATITUDE

In recognition of the help and hospitality given by the British Empire and of the relief bestowed by the United States of America during the great war. Patron: H. M. The King of the Belgians. President: H. E. Paul Hymans, Belgian Minister. Illustrated in color and black and white by Belgian artists. 4to. Cloth. \$2.00 net.  
The book is printed in French and English and the list of translators includes many well-known names. Mr. William J. Locke has acted as translation editor. The profits derived from the publication of this book will be placed at the disposal of Her Majesty Queen Mary.

### WAR LETTERS OF AN AMERICAN WOMAN

By MARIE VAN VORST. With 16 illustrations. Large 12mo. Cloth. \$1.50 net.  
A singularly vivid chronicle of Miss Van Vorst's varied experiences during the war. In London she went through a course of Red Cross lectures, gaining the knowledge which later she turned to most useful account at the American Ambulance in the Pasteur Institute at Neuilly, then under the control of Mrs. W. K. Vanderbilt.

### THE PATH OF GLORY

By ANATOLE FRANCE. Translated by Alfred Allinson. 8vo. Cloth. \$1.50 net.  
An English edition of a remarkable book that M. Anatole France has written to be sold for the benefit of disabled soldiers. The original French is printed alongside the English translation. The book is uniform with the Library edition of the Works of Anatole France; it contains a new portrait of the author and one other illustration.

### MY YEARS AT THE AUSTRIAN COURT

By NELLIE RYAN. With sixteen illustrations. 8vo. Cloth. \$3.00 net.  
It has been written that the Emperor of Austria is most unlucky in his family circle, because the shadow of madness dogs the footsteps of the Hapsburgs. As the author spent some delightful years at the Court of Vienna, and personally knew many of these so-called degenerate Hapsburgs, it is her intention in writing this volume to show that they are extremely interesting and clever and by no means mad.

### THE WAY THEY HAVE IN THE ARMY

By PRIVATE THOMAS O'TOOLE. With a double colored frontispiece of the principal military ribbons. 12mo. Cloth. \$1.00 net.  
A list of its chapters gives an adequate description of this splendid little book. It is both interesting and informing. The chapters are as follows:  
Difference between the Soldier and the Civilian—The New Recruit—Tommy's Private Language—How the Army is Arranged—Cinderellas of the War—Sentry Go—Officers' Badges of Rank—Military Etiquette—The Commanding Officer—Private Tommy Atkins, C.B.—The Regimental Sergeant-Major—Tommy's Grub—The Soldier's Wife—Non-Commissioned Officers—Officers—Nicknames and Other Distinctions—Regimental Colors—Courts-Martial—The Soldier's Rank, Ribbons, etc.—The Wounded—Odds and Ends.

### SONGS FROM THE TRENCHES

By CAPTAIN BLACKALL. 12mo. Cloth. 75 cents net.  
Captain Blackall wrote many of these poems while actually at the front. They have all the intense reality and excitement of the firing line, and they go with a swing and rhythm which quite carry one away.

## WAR FICTION

### ZEPPELIN NIGHTS: A London Entertainment

By VIOLET HUNT AND FORD MADDOX HUEFFER. 12mo. Cloth. \$1.25 net.  
These stories, told to pass the time waiting for Zeppelin raids, are set in every period of English history and not only give an extraordinarily clear glimpse of the various periods, but make exceedingly good reading as stories.

### THE SUPER-BARBARIANS

By CARLTON DAWE. 12mo. Cloth. \$1.25 net.  
A tale of adventure on a German submarine. An English officer, shot at and wounded by a German, is picked up and taken aboard. He in turn rescues an English girl victim of an ensuing submarine outrage. The love interest that follows and the adventures make up an intensely exciting and original story.

JOHN LANE COMPANY, NEW YORK CITY

GETTY RESEARCH INSTITUTE



3 3125 01504 1565

PRESS OF REDFIELD-KENDRICK-ODELL COMPANY, INC., NEW YORK



# Globe-Wernicke

## Sectional Bookcases

"Built to Endure"



"The Heart of the Home"



### The Boy

SOME discerning Aunt or Uncle bought the boy his first Globe-Wernicke Sections. They formed his very own bookcase for his very own books.

### The Youth

BIRTHDAYS rolled around and with them came new books and new Globe-Wernicke Sections to keep them in. When High School opened he had *four* Sections.

### The College Graduate

BOOKS accumulated year by year, and new Globe-Wernicke Sections to match the old were added at small cost. On Commencement Day he owned *eight* Sections.



### The Law School Graduate

HIS Globe-Wernicke Sectional Bookcase was his inspiration and his guide during the law school years. When he was admitted to the bar it boasted *twelve* Sections.



### The Young Lawyer

IT was always with him as a young lawyer. And his young wife found the highest pleasure in the literary treasures it contained and protected from dust and dirt.



### The Judge

IT never stopped growing. It was always complete though never completed. Just such a bookcase will prove a great and good influence in *your* home. The Boy is Father to the Man. Write for beautifully illustrated Catalogue No. 1072 and a copy of "The World's Best Books" The Globe-Wernicke Co. CINCINNATI

LOWEST PRICES - HIGHEST QUALITY